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*A Compendium
of the Art News
and Opinion of
the World*



"ST. LIBERALES"

By Francesco del Cossa

(School of Ferrara, 1435-1477.)

Loaned by Lord Duveen to the Great Italian Exhibition in Paris.

1st JUNE 1935

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Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Birmingham Art Club—June: School of Commercial Art in Birmingham.

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—June: Spring show of Alabama Art League.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—To June 17: Motion picture art.

LOS ANGELES, CAL.
Foundation of Western Art—To August 1: Second annual exhibition of Western desert and Indian paintings; Southwest Indian crafts. Los Angeles Museum—June: Work by students at Otis Art Institute.

OAKLAND, CAL.
Oakland Art Gallery—To June 5: Drawings and water colors by Charles Orson Horton. June 9-July 5: "Painters of Today."

SACRAMENTO, CAL.
California State Library—June: Prints.

SAN FRANCISCO, CAL.
Courvoisier Galleries—June 10-July 16: Water colors and prints by American contemporaries. California Palace of the Legion of Honor—June: Work by Californians; High School art exhibition. San Francisco Museum of Art—To June 9: Work by Kandinsky. To June 23: Book Fair. Roy Vernon Sowers—June: Prints by American artists, 1900-1935.

DENVER, COLO.
Denver Art Museum—To June 5: 41st annual exhibition by artists of Denver and vicinity. June 10-July 7: Hamilton Easter Field collection.

GREELEY, COLO.
Colorado State Teachers College—To June 3: Modern photography (A. F. A.).

HARTFORD, CONN.
Avery Museum—To June 7: Photographs of American cities. To Oct. 15: Centenary exhibition of furniture; Massine collection.

WEST CORNWALL, CONN.
George Baer Summer School—To June 3: Fourth annual student's exhibition.

WILMINGTON, DEL.
Wilmington Society of the Fine Arts—To June 14: 9th annual school exhibition. June 20-30: Work by Howard Pyle.

WASHINGTON, D. C.
Arts Club—Summer: Member's annual exhibition. Corcoran Gallery of Art—To June 9: Work by students at Corcoran School of Art. Public Library—June: American photographs shown at Royal Camera Club, London.

ATLANTA, GA.
Atlanta Art Association, High Museum of Art—To July 1: Annual exhibition by students of the High Museum School of Art.

CHICAGO, ILL.
Robert Breckenridge Gallery—To June 11: Work by Richard Florsheim. Century Gallery—To June 8: Contemporary paintings. Chicago Galleries Association—To June 15: Worcester. Palette and Chisel Academy—Summer: Special exhibition. Tudor Galleries—To June 10: Portraits and landscapes by Mrs. Catherine Wheeler. June 10-Sept. 20: Work by senior students at Art Institute.

RICHMOND, IND.
Richmond Indiana Art Association—Summer: Permanent collection.

LAWRENCE, KAN.
Thayer Museum—June: Etchings by Arthur Heintzelman.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—June: Work from public schools.

HAGERSTOWN, MD.
Washington County Museum of Art—To Oct. 1: Works by contemporary Mexican artists; water colors by Alexander B. Trowbridge; prints and drawings by Raymond Creekmore.

PORTLAND, ME.
Sweat Memorial Art Museum—June: Student work from School of Fine and Applied Art; Rotary exhibition of American etchers.

ANDOVER, MASS.
Addison Gallery of American Art—To June 22: Contemporary American water colors. To July 1: Alumni exhibition.

BOSTON, MASS.
Museum of Fine Arts—To June 12: Annual student exhibition. June 15-August: Arts of the theatre in Java; 15th century Italian engravings; Old Master drawings; contemporary English prints; etchings by Jacques Callot. Doll & Richards—Summer: Contemporary paintings and prints.

FITCHBURG, MASS.
Fitchburg Art Association—To June 30: Sixth annual local show.

NORTHAMPTON, MASS.
Smith College Museum of Art—Summer: Permanent collection and loan exhibition.

PITTSFIELD, MASS.
Berkshire Museum—June 3-23: Paintings by Leo Blake. June 8-22: Photographs by William F. Winter. June 15-29: Paintings by DeWitt Peters. June 24-July 8: Early Italian paintings.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts—June: Student exhibition.

WELLESLEY, MASS.
Farnsworth Museum—Summer: Student exhibition.

WILLIAMSTOWN, MASS.
Lawrence Art Museum—June 1-20: "Yesterday and Today" (C. A. A.).

WORCESTER, MASS.
Worcester Art Museum—To June 30: Paintings by Worcester County artists.

GRAND RAPIDS, MICH.
Grand Rapids Art Association—To July 1: Work by art students of Grand Rapids Junior College.

ST. LOUIS, MO.
City Art Museum—To June 12: Paintings by artists of St. Louis and vicinity. June 15-July 15: 13th International Water Color Show.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To June 15: Sculpture by Warren T. Mosman.

MANCHESTER, N. H.
Currier Gallery of Art—June: African art from Museum of Modern Art; pencil sketches by Mrs. Helen Mason Grose.

MONTCLAIR, N. J.
Montclair Art Museum—June: Modern paintings.

NEWARK, N. J.
Newark Museum of Art—To June 15: Paintings by Domenico Mortellito; sculpture by Jane Wasey; tiles for Newark City Railway. June 20—Summer: European decorative arts.

TRENTON, N. J.
New Jersey State Museum—To June 16: Work of children under Van Deering Perine.

SANTA FE, N. M.
Art Museum—June: Paintings by Fremont Ellis, Odon Hullenkremer, Earl Miller, Inez Westlake, Pansy Stockton.

BUFFALO, N. Y.
Albright Art Gallery—June: Work by students in the School of Fine Arts.

ELMIRA, N. Y.
Arnot Art Gallery—To July 15: Third annual local exhibition.

BROOKLYN, N. Y.
Brooklyn Museum—To June 16: Oils by Brooklyn artists. To June 23: Japanese prints; plates of flowers and birds. Summer: Modern sculpture; Hungarian art. Grant Studios—June: Water colors and etchings by the late George E. Varian.

NEW ROCHELLE, N. Y.
Public Library—To June 15: Illustrations and drawings for advertisements.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. at 82nd)—To June 9: Memorial exhibition of stoneware by Charles F. Binns; portraits in the possession of original members of the Society of the Cincinnati. To Sept. 1: Prints by William Hogarth. To Sept. 15: Oriental rugs and textiles. A. W. A. Clubhouse (353 West 57th)—Summer: Paintings by members. Argent Galleries (42 West 52nd)—To Oct. 1: Exhibition by members of the National Association of Women Painters and Sculptors. Frans Bufta & Sons (58 West 57th)—June: Paintings by Griffin, Singer, Dooyewaard and Dearth. Florence Cane School of Art (R. C. A. Building, Rockefeller Center)—To June 15: Student exhibition. Leonard Clayton Gallery (108 East 57th)—June: Contemporary American artists. Contemporary Arts (41 West 54th)—To June 24: Loan exhibition of "Painting-of-the-Month-Club" presentations. Summer: "East Side, West Side." Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antiquities. Downtown Galleries (113 West 13th)—To June 14: \$100 show. Eighth Street Playhouse (52 West 8th)—To June 8: Work by Marc Legis. Durand-Ruel Galleries (12 East 57th)—Summer: 19th and 20th century French paintings. Ferargil Galleries (63 East 57th)—To June 10: American paintings. June: Etchings, lithographs and garden sculpture. French & Co. (210 East 57th)—Permanent exhibition of antique art objects. Gallery for French Art (Maison Francaise, Rockefeller Center)—Summer:

French art. Gallery Secession (49 West 12th)—To June 10: Work by Tschachbasov and group. Hammer Galleries (682 Fifth Ave.)—To June 8: "150 Years of Russian Art." Marie Harriman (61 East 57th)—Summer: An American group show. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiquities. Hotel Irvin (308 West 30th)—Oils by Natalie Jaslukynas. Kennedy & Co. (785 Fifth Ave.)—June: Early American paintings. Frederick Koppel & Co. (16 East 57th)—To June 15: Paintings by Lee Lash. Kleemann Galleries (38 East 57th)—Summer: American etchings and paintings. LaSalle Gallery (3105 Broadway)—To June 4: Group exhibition of paintings. John Levy Gallery (1 East 57th)—June: Old Masters. Julien Levy Gallery (602 Madison Ave.)—June: Modern paintings. Macbeth Gallery (11 East 57th)—Summer: Oils, water colors and prints. Metropolitan Galleries (730 Fifth Ave.)—June: Portraits by Old Masters and leading contemporaries. Milch Galleries (108 West 57th)—June: Selected paintings by contemporary Americans. Montross Gallery (785 Fifth Ave.)—June: Group exhibition. Morton Galleries (130 West 57th)—June: Group exhibition. Guy E. Mayer (578 Madison Ave.)—Summer: Contemporary Modern Master etchings; antique Chinese jades and porcelains. Museum of Modern Art (11 West 53rd)—June: European commercial printing of today. Summer: Permanent collection and recent acquisitions. Museum of the City of New York (Fifth Ave. at 103rd)—Summer: "New York in Fiction." National Arts Club (119 East 19th)—Summer: Permanent collection. New School for Social Research (86 West 12th)—To June 8: Work by Howard Simon. Pen & Brush Club (16 East 10th)—To Oct. 1: Members' exhibition of oils. Pynson Printers (229 West 43rd)—Summer: Cover designs and illustrations used in The Colophon. Raymond & Raymond (40 East 49th)—To June 29: Facsimile reproductions selected for summer. Reinhardt Galleries (730 Fifth Ave.)—Summer: Old Masters, Modern French and American contemporaries. Salmagundi Club (47 Fifth Ave.)—To Sept. 30: Annual summer exhibition. Schultheis Galleries (142 Fulton St.)—Permanent exhibition of works by American and foreign masters. Jacques Seligmann & Co. (3 East 51st)—To June 8: Portraits by Marie de Kammerer. Marie Sterner Galleries (9 East 57th)—Summer: Portraits of children and a group of American paintings. E. & A. Silberman (32 East 57th)—Permanent exhibition of Old Masters. Sixth Street Gallery (138 East 60th)—Summer: Modern paintings and prints. Traphagen School of Fashion (1680 Broadway)—To June 8: Student exhibition. Uptown Gallery (249 West End Ave.)—To June 15: 17 Madonnas. Wildenstein & Co. (19 East 64th)—June: Old Masters. Howard Young Galleries (677 Fifth Ave.)—Summer: 17th and 18th century masters.

ROCHESTER, N. Y.
Memorial Art Gallery—June: Painters' memorial exhibition; International exhibition of contemporary prints from the Chicago Century of Progress exhibition; high school art work.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—To June 10: Memorial exhibition of work by Nathaniel Cobb.

WHITE PLAINS, N. Y.
Westchester Work Shop—To June 17: Oils by Donald Hinds. June 19-July 8: Photographs by Dominick Terranova.

CINCINNATI, O.
Cincinnati Art Museum—To June 9: 42nd annual exhibition of American art. To June 16: Engraved portraits of the 17th century.

CLEVELAND, O.
Cleveland Museum of Art—To June 2: 17th annual exhibition by Cleveland artists and craftsmen. June 7-July 7: 15th annual exhibition of contemporary American oil paintings.

DAYTON, O.
Dayton Art Institute—To June 24: Annual student exhibition.

DELAWARE, O.
Ohio Wesleyan University—To June 10: Paintings by Daniel Garber.

NEW HOPE, PA.
Phillips Mill—To June 9: Paintings by Phillips Mill Community Association.

PHILADELPHIA, PA.
Pennsylvania Museum of the Fine Arts—To June 19: Abstract painting; English mezzotints. To Sept. 27: Japanese art. Boyer

[Continued on page 21]

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Americana "Annual"

Although for eight years the editor of The Art Digest has been supplying the article on American Art for the Encyclopedia Americana "Annual," he hasn't printed anything about it in this magazine. Might as well, however. Here is what C. J. Bulliet, art critic of the Chicago Daily News, says of the last performance. The editor, however, does not accept all the interpretations the writer makes of the Americana article.

"Psychological factors that brought about 'the American scene,'" says Mr. Bulliet, "with all its trail of absurdities, injustices and down-right 'racketeering' are discussed with broad and calm vision by Peyton Boswell, editor of The Art Digest, in a masterly summing up of the art year of 1934 for the Encyclopedia Americana's 'Annual,' just issued. Mr. Boswell is one of the few writers on art who has kept his poise amid all the provocations pro and con 'the American scene.' He has been having a good time, sitting high above the arena watching tear at each other's throats such savage beasts as Thomas Craven, Stuart Davis, Thomas Benton and the art critic of The Chicago Daily News. His summary of the battle royal, which involved P. W. A. P., its

A Monthly Now

THE ART DIGEST is published only once a month during June, July, August and September. Therefore, the next number to reach the readers will be the July issue. On October 1, with No. 1 of Volume X, the magazine will again appear as a semi-monthly.

sponsor, Edward Bruce; Grant Wood and the rest of us seems to indicate that so far nothing better than a 'draw' can be recorded.

"The whole world in 1934," says Boswell, "was engrossed in nationalism, most peoples keenly developing it politically and economically and only a few idealists over the world opposing it. The great world-wide depression, which began to look as if it were never ending, angered the nations, caused them to want to be self-sufficient, to erect walls of security around themselves and to take to themselves chauvinistic ideas and methods as a means of self-preservation. Now, if art is to be a living force, as all great art in the past has been at the time of its creation, it must reflect the spirit and material condition of its own age. Therefore, in 1934 it was inevitable that art in

America should tend to nationalism as opposed to internationalism as represented by European influences and European importations of paintings and sculptures.

"Nationalism was already an enormous potential force in American art when the public works of art project was started, in 1933. Ever since the first year of the depression, and before, for that matter, the agitation had been carried on, calling upon American collectors and home owners to patronize American art, urging that American artists be allowed exclusively to paint American portraits, official and otherwise, and that American painters and sculptors themselves try exclusively to interpret the nation and its people in American terms instead of following the formulas of European schools—mainly the so-called 'Ecole de Paris.'"

"It was in this fertile soil that the weeds luxuriated—only Mr. Boswell, judiciously holding the balance, doesn't call them weeds—weeds like Thomas Craven's yokel book, 'Modern Art'; like the 'political favoritism' that marred so scandalously the operations of P. W. A. P. in New York and Chicago; like the 'regimented' exhibition of Chicago art at the Art Institute of Chicago this spring when an



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THEODORE ROBINSON, 1882

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tion, \$3.00 per year.

'American scene' show was got together regardless of how bad the accepted pictures were or how good the rejected.

"A calm study of all the art turmoil of the year 1934 in America cannot but lead to hope," observes Philosopher Boswell. 'Artists are thinking and quarrelling; critics are thinking and fighting. Action, health!'"

Dignity in Iowa

C. J. Bulliet of the *Chicago Daily News* continues to disparage Grant Wood whose Iowa pictures, he thinks, with the exception of "American Gothic," fail in simplicity and truth, and "have only a hollow, false dignity." In "Dinner for Threshers," Mr. Bulliet says of this allegedly strained characteristic that the artist gives his farm hands "a dignity almost religious—a dignity they don't have even in the moment of saying grace—a dignity they lose immediately they start to eat peas with their knives."

With all deference to Mr. Bulliet's astuteness as an art critic, it is necessary to call in question his use of one of the most time worn jokes in the country. The farm hand (or the farmer) who is pictured as eating peas with a knife is on a par with the stage Englishman, the stage Jew and the parsimonious Scot, who in reality is one of the most generous of men. The table manners of the American thresher are good, and he would refuse to eat peas at all if the housewife didn't give him a spoon.

The American threshing hand has true dignity, not false dignity, on occasions such as Mr. Wood depicts. He considers noon dinner to be almost a rite. He performs a devoted duty to the wash pan. Then he takes his turn at the mirror hanging on the kitchen porch, combs his hair meticulously, getting the "part" perfectly straight, goes in and sits down at the table with the dignity of a Roman patrician. Good reason, for he has to judge with learned connoisseurship such things as chicken and dumpling, biscuits, corn-on-the-cob, lima beans, pickled beets, sliced tomatoes, new onions, radishes, boiled mustard greens on which he puts vinegar, preserved water melon rind and blackberry cobbler with dip. Yum!

It is too bad every American art critic can't partake of a "Dinner for Threshers." How happy and generous it would make them!

Summer Art Schools

In its last issue The Art Digest plumed itself on the fact that its 1st May number contained the display announcements of 75 art schools, thereby breaking the record, and said it was proud that it had become "a directory of the art schools of America, which is consulted by everyone connected with art education."

Now it becomes a pleasure to call atten-

[Continued on page 13]

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, President; Joseph Luyber, Secretary; Peyton Boswell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Associate Editor, Peyton Boswell, Jr.; Assistant Editor, Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscription: United States, \$3.00 the year; Canada, \$4.20; Foreign, \$3.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 59th St., New York, N. Y. Telephone: Volunteer 5-3571. Volume IX, Number 17, 1st June, 1935.

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Volume IX

New York, N. Y., 1st June, 1935

No. 17

Italy's Art, Shown in Paris, May Affect France, Germany, Abyssinia



*"Christ Between St. Peter and St. James," by Giovanni Cimabue (c. 1240-1301).
Lent by Lord Duveen to the Italian Exhibition in Paris.*

A display of Italian art through the ages such as the world has never seen before—larger even than the great Italian exhibition at Burlington House in 1930—is being presented in Paris this Summer, until the end of July. The 490 masterpieces represent, as one writer put it, "treasure greater than all the gold in the vaults in the Bank of France." The exhibition is divided into two parts. The first section, housed in the Petit Palais, covers Italy's artistic heritage from the 13th to the 17th century, inclusive. The second, at the Jeu de Paume, covers the 19th and 20th centuries. It is a spectacle which will probably never be repeated, the fruit of several years of patient, persistent planning.

By Mussolini's command the finest works of Italian painting and sculpture were combed from the museums, the churches, the cities and the towns of all Italy. Pictures were loaned from Vienna, Budapest, Lisbon, Antwerp, Brussels, Leningrad and New York. Only the National Gallery in London and the Prado, of Madrid, refused to participate. Hitler at first promised full co-operation, but in the end sent only two Tintoretto's from the Dresden Gallery. The Metropolitan Museum contributed two allegorical hunting scenes by Piero di Cosimo, one of which THE ART DIGEST reproduces. Private British and American collectors were lenders. Part of Lord Duveen's loan are "Christ Between St. Peter and St. Paul" by Cimabue and a pair of Saints by Francesco del Cossa.

Beginning with works by early Florentine

and Sienese masters which never before have left the churches and museums where they belong—Cimabue, Duccio and Giotto—the exhibition sweeps into the fifteenth century, culminating in a room devoted to Botticelli and his followers. Here, Botticelli's "Birth of Venus," loaned by the Uffizi, holds the place of honor. "The visitor," notes the New York Times, "then enters the salon d'honneur, where he finds about twenty paintings that might well serve as examples of the greatest works of the Italian Renaissance. The Louvre lent Leonardo da Vinci's 'Annunciation' and 'The Virgin of the Rocks' and several Correggios. Among other pictures there are Michelangelo's 'Holy Family,' Giorgione's 'Concert,' Titian's 'Venus of Urbino,' Tintoretto's 'Susanna and the Elders' and several Raphaels."

ART TO HEART TALKS

By A. Z. KRUSE

A 'cellist and a soprano held forth recently in a joint recital. Since then, a certain group of music lovers have continued to laud the excellent piano playing of the accompanist.

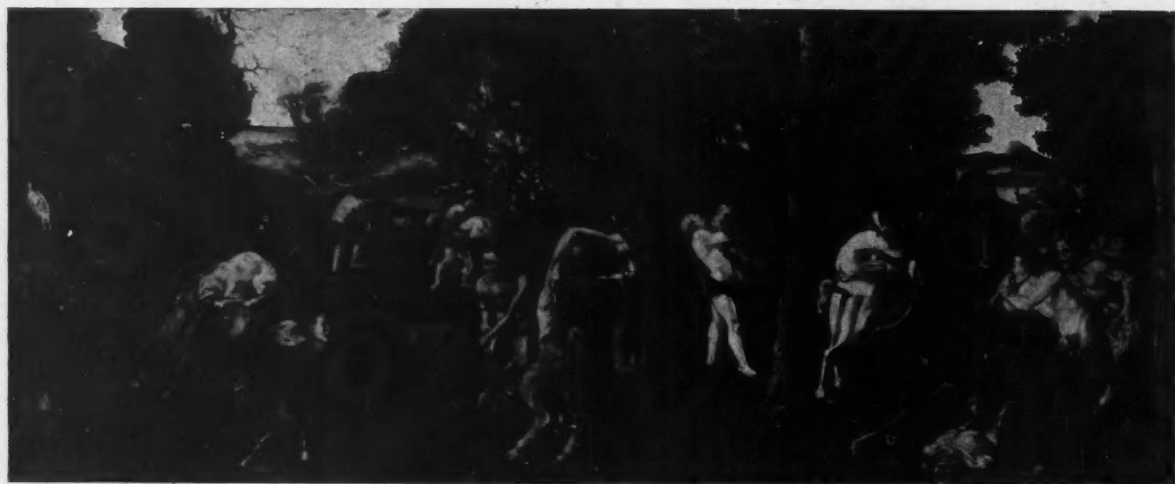
One cannot be too careful in the selection of frames around pictures, especially when the frame becomes a more pronounced work of art than the painting it is supposed to encase for purposes of aesthetic support. Pictures on exhibition are no different than prima donnas on the concert stage.

Entrance to the Petit Palais is guarded by the famous bronze wolf suckling Romulus and Remus. Other sculptural features are the enormous tombstones of Michelangelo's "Slaves" from the Louvre; beautiful angels, bambinos and madonnas by the Della Robbia family; Donatello's "St. John the Evangelist;" Verrocchio's "David."

One of the most striking displays in the Petit Palais comprises four rare Giorgiones—"Judith," from Leningrad; "The Tempest," from Venice; "Young Man," from Budapest; and "The Concert," from the Louvre. At the Jeu de Paume, the exhibit begins with Canova statues and continues to such modern painters as Modigliani, de Chirico and Carena.

Although the importance of art as a means of exchange for international culture and friendship has long been recognized, it is doubtful if the political significance of such art exhibitions has ever been made as clear as Leland Stowe makes it in the New York Herald Tribune. Mr. Stowe writes from Paris: "When those old masters, Botticelli, Raphael and Titian, were polishing off their most perfect Madonnas and Venuses a few centuries ago, they scarcely could have dreamed that the products of their mighty brushes one day would be associated closely with such inartistic matters as the watch on the Rhine, the independence of Austria and the fate of Abyssinia."

"But the new masters of Europe's twentieth century political palette—in this case Premier Benito Mussolini and French Foreign Minister



"Hunting Scene," by Piero di Cosimo. Lent by the Metropolitan Museum to the Italian Exhibition in Paris.

Pierre Laval—have proved this week how powerful a diplomatic weapon several carloads of old masters can be.

"This fact promises to affect vitally the future welfare of Austria and Germany, and possibly the destiny of several million Ethiopians. At any rate, such are the political elements which must be associated in the background of the greatest exhibition of old Italian art ever assembled. . . .

"Thanks to the Franco-Italian accord reached in Rome Jan. 8, thanks also to Il Duce's political astuteness, Paris will be the center for the next six weeks of the greatest art show on earth, and hundreds of thousands will delight in the sight of 490 masterpieces, representing a treasure greater than all the gold in the vaults in the Bank of France.

"A dictator can exercise such largesse as this. Yet no reflective observer can fail to realize

that Mussolini's amazing artistic generosity naturally must anticipate receiving dividends of some sort. These dividends already loom political. The stupendous Italian art exhibition, shipped here in defiance of transportation and climatic risks, offers a most impressive testimonial of the newly-sealed Franco-Italian collaboration, and must be a bitter reminder to Hitler of his costly failure when he conferred with Mussolini at Venice."

Abstractions

Philadelphians are weighing the merits of abstraction as the series of exhibitions designed to show the development of modern art at the Philadelphia Museum of Art culminates in a display of abstract paintings by Picasso, Braque, Metzinger, Gris, Miro, Leger and other prominent exponents.

Tracing its roots to the art of Cézanne and to the newly admired African negro sculpture, abstraction was largely the invention of Picasso and Braque, who sought to improve upon the emotional expression of the Fauves by investing their art with a more logical and restrained approach, expressed through the reduction to geometrical forms. The biography of abstraction commenced in 1907, baffling a public unwilling to look sympathetically at art's newest offspring.

In 1909 the gradual process of disintegration and re-integration swung from cubism to abstraction—abstraction from ordinary resemblance to nature. Low tonality characterizes the palette, "but a vestige of the original natural objects can be discerned," according to Henry P. McIlhenny of the Philadelphia Museum staff, who describes the evolution of abstraction.

"About 1914 there was a return to decorative color. By 1917 the objects are often recognizable, but still far removed from nature. The cubists have eliminated subject matter, and have often pasted on to their canvases bits of paper or have mixed their pigments with sand or sawdust. On certain Picassos it is even possible to strike a match!"

Behind the work of the abstractionists lies the conviction that, as Sheldon Cheney expresses it, "it is possible to disassociate the planes of an object seen and to arrange them in a picture, so organized that they will give a truer emotional or structural sense than the original appearance."

Motivated by a desire to give their work the sense of three-dimensional form which they admire in the work of Piero della Francesca

and the simplification of planes in a Laurana bust, the abstractionists, in their "frank reduction of nature into its most basic forms and planes" find their precedent in the art of the past. The modern world has witnessed its full expression.

Picasso himself, writing in 1926, said: "Cubism follows its plastic aims which are self-sufficient. Cubism is neither the seed nor the germination of a new art; it is in itself a stage in the evolution of original pictorial forms. Realized, these forms have the right to an independent existence." All art, McIlhenny asserts, "is a form of abstraction, and abstract painting is a most important contribution to the history of art."

EVELYN MARIE STUART SAYS:

Deal gently with the vulgar taste for pretty jim-cracks, for there is the germinating seed of art appreciation. Planted in poor or neglected soil the aesthetic emotion may flower in nothing more elegant than crocheted tidies or wreathes of hair flowers, or in five-and-ten store color reproductions. Dreadful though such exhibitions may be to those "in the know," they still bespeak the working of that "little leaven" that ultimately "leaveneth the whole lump." Enrichment of mind and broadening of opportunity may bring this poor struggling aestheticism to bloom in a collection of rare laces, carved jades or masterpieces of painting and sculpture.

This delight in things of little use but much importance to the eye and the mind is almost solely a human trait. With the exception of the crow and the pack rat, man is about the only collecting animal, the one living thing that will pick up and store away something that feeds the soul rather than the body. Crows and pack rats are outstanding in intelligence above other birds and rodents, and psychiatrists tell us that collectors never go insane.

Not Quite Liked

In its new Gallery of Living Artists, the Brooklyn Museum has installed an exhibition of portraits and figure subjects by Brooklyn painters to remain until June 16. Expressing his hope that this new gallery may prove of real significance, Herbert B. Tschudy, curator of contemporary art, said in the catalogue that the paintings were "selected with the purpose of presenting examples of portraiture and figure painting which we hope offer a fairly comprehensive view" of what is going on across the river.

Through the years of its activity, Brooklyn, he feels, "has not prospered as an exhibition center for living artists." This, Mr. Tschudy explains, has been due not to the dearth of good artists, but rather to the proximity of Manhattan, with its abundance of exhibition facilities. The inaugural exhibition has attracted such painters as Maurice Sterne, Ogden Pleissner, Abraham Walkowitz, Minna Citron, Stefan Hirsch, Harold Lund, Beulah Stevenson and a score of others. Wall space is ample in this new gallery and the exhibits, of which there are not more than 50, are well spaced.

Edward Cushing of the Brooklyn *Daily Eagle* did not find this first show very impressive. "The eye, as it travels along the walls of the long gallery, is not arrested at any point," he wrote, "and the first impression is that which one receives at so many group shows to which distinguished stylists have not contributed—one of competence allied to mediocrity. . . . The portraits in the exhibition are less memorable than the figure paintings. They run the gamut from crude vigor to slick conventionality, but none of them would raise any questions in the minds of a N. A. jury."

Edward Alden Jewell made pleasing comments on the gallery in the *New York Times*, but found that the paintings themselves, "for the most part, are not exceptional—many of them being pleasingly decorative."

Martin, — Painter, Printer, Proletarian, — Wins Los Angeles Prize



"Rural Family," by Fletcher Martin.



"Four of a Kind," by Richard Kollorsz.

Fletcher Martin was awarded the Mr. and Mrs. Van Rensselaer Wilbur \$500 prize "for a painting by an artist who had not previously won a cash prize at a museum," at the 16th annual Painters and Sculptors Exhibition at the Los Angeles Museum, until June 6. A six-foot native of Colorado, Martin is painter, printer and boxer, a man who has studied life from box cars, "flop" houses and lumber camps. He enlisted in the navy at 16, and, after spending forty days in the brig for "jumping ship," emerged a "model seaman." While in the navy he held the lightweight boxing championship of the cruising squadron. Practically self-taught in art, Martin believes that the best pictures are painted by men who have to work at other trades. "No man can paint all day long—and paint good pictures," is how he states his artistic credo.

Here is the factual way Arthur Millier, critic of the Los Angeles Times, announced Martin: "Twenty square feet of three-ply Oregon pine veneer covered with \$2.87 worth of paint and framed by twenty running feet of six inch white pine molding, won a cool \$500 last Thursday for the ingenious man who put these ingredients together. . . ."

"The prize, a good big one for these times, was shot at by a host of hitherto unrewarded painters. Martin won it with a large gray picture of an angular, big-handed man with a pick, a carrot-haired boy energetically spading stony brown soil, a vague woman holding a vague baby, and a setting of bleak land, gray shack and solitary tree. 'Rural Family,' he called this laconic comment on the current back-to-the-land movement. Neither cheerful nor pessimistic, the picture shows erstwhile machine-age Americans attacking the land with the tools of primitive peasants."

Also from Mr. Millier comes this rhetorical description of Ejnar Hansen's honorable mention portrait: "Across the gallery looking mournfully towards this bit of current scene, sits Sadakichi Hartman, poet, dramatist, 'King of Bohemia' and apotheosis of care-free Victorian, art-for-art's-sake. Hartman leans his long chin on a bony hand, wears a plaid smoking jacket and the brimless crown of a ten-gallon hat. This 'laugh, clown, laugh' likeness of a famous character is by Ejnar Hansen

of Altadena." [Reproduced in THE ART DIGEST of 15th May, 1934].

Second honors went to Richard F. Kollorsz for his painting of some boys playing cards, entitled "Four of a Kind." Kollorsz is what Alma May Cook of the Los Angeles *Herald and Express* calls a "new" artist, as is Richard Munsell, who took third honors with his finely modelled painting, "Frieda," showing a nude dressing before a mirror. Besides Hansen's portrait of Sadakichi Hartman, honorable mentions in painting were awarded to such well known artists as William A. Gaw for his "African Marigolds," and to Tom E. Lewis for his study of Balboa Park. In sculpture, honorable mentions were accorded George Stanley for a "Study of a Head" and to Djey el Djey for his portrait of Dr. Alfred Hertz, with his famous "Assyrian" beard.

Alma May Cook notes the effect of the Wilbur prize "to an artist never before receiving a prize" on the exhibition: "The 'new' artists felt, that possibly for the first time, they had a chance to win honors in a museum exhibition, and right royally did they respond to this encouragement, the jury having 600 works of art submitted from which they selected the 85 which are being shown, fully two-thirds of the exhibiting artists being practically unknown in the local art world."

A feature of the exhibition was the inclusion of prize winning exhibits of other years, dating as far back as 1922. Arthur Millier makes an interesting comparison: "In Cali-

fornia, art may be said to progress, if a higher average level of accomplishment be progress. No such exhibition as the present one, with its 114 paintings and 28 pieces of sculpture, could have reached the present general quality ten years ago.

"On the other hand the outstanding works of 1935 do not so much excel the prize winners of a decade ago as represent a changed attitude toward life.

"Thus in 1923 Edouard A. Vysekul won a prize for a painting which expressed the comparatively untroubled state of mind of that time. It showed two little girls in rose-pink sitting on green grass and is as charming as it sounds. Twelve years later he is in this exhibit with a lurid comment on money.

"Where the late Guy Rose won a prize in 1922 with a delicate, atmospheric picture of men playing at bowls in far-off Mentone—we liked far-away subjects in those days—Harold Lehman attracted public attention and won an award in 1933 with his powerful, grim, portrait of 'The Landlady,' a type which can be found right under our noses in many a decaying rooming-house of our fair city. Whether one picture is better than the other is largely a matter of individual taste, but the subjects belong to the periods in which they were painted."

The jury for the 16th annual was composed of Reginald Poland, chairman, Dr. Ernest Tross, Maurice Block, F. Morley Fletcher and E. Roscoe Shrader.

The Annual "\$100" Show

The seventh annual \$100 exhibition is being held at the Downtown Gallery, New York, until June 14. In the past the response to these \$100 shows has been strong, with the result that many new collectors came to support American art. During June the gallery will be closed on Saturday and Sunday.

With few exceptions, the painting and sculptures have been produced especially for this show, resulting in a lively and varied exhibit by the following artists: Bacon, Bouché, Brook, Cikovsky, Davis, Fiene, Goldthwaite, "Pop" Hart, Stefan Hirsch, Karfiol, Kuniyoshi, Sheeler, Nils Spencer, Robert Laurent, Marguerite and William Zorach.

"The Past in Art"

Malcolm Franklyn, director of the art gallery of Carson Pirie Scott & Co., of Chicago, will sail on June 5 for his annual European visit in search of art treasures. He will spend some time in France and Germany, and make an extended stay in the British Isles. It is his intention to return about August 1 with a collection of antiques, furniture, silver, etchings, old prints and paintings. An exhibition will be held next fall.

Mr. Franklyn writes that "Chicago has been more than usually interested in the older schools ever since the Century of Progress Exhibition served to call attention to the beauty and glory of the past in art."

Harvard Hangs Portrait of John Reed, Martyr



—Photo by E. Brencasser.

"Portrait of John Reed," by Robert Hallowell.

John Reed, American hero of the Bolshevik Revolution in whose memory "John Reed Clubs" have been founded all over the world as headquarters for exponents of the Communist doctrine of government, has been honored by Harvard, his alma mater. A portrait of him, by Robert Hallowell, a classmate, has just been given to Harvard by a group of alumni and now hangs near portraits of George Washington and Samuel Adams in Adams House, a dormitory on the site of the boarding house where Reed lived as a student 25 years ago.

During his undergraduate days Reed was very active, was on the editorial board of "The Lampoon," wrote lyrics for the Hasty Pudding Club shows, and was appointed cheer leader by Hamilton Fish, then captain of the Crimson football team and now Communism's bitterest foe in the House of Representatives. On the staff of "The Lampoon" Hallowell was editor and Reed worked with him under the title of "Ibis."

With the outbreak of the World War, Reed became a correspondent and when the Romanoffs were overthrown went into Russia, where he saw at first hand the seizure of the government by the Bolsheviks in October, 1917. He wrote a book on the October Revolution, called "Ten Days That Shook the World,"—and Lenin wrote the introduction.

The New York *Herald Tribune* recalls how Reed joined the Communists and returned to America, where he strove to bring the So-

cialists into the Communistic ranks. Under his editorship "The Masses" attained its greatest importance. In 1920 he went back to Soviet Russia and was captured in Finland while trying to smuggle jewels out of Russia to sell in America for the Soviet cause. For six months he suffered the torture of Hell in a Finnish jail, his only food being hunks of raw meat thrown through the bars of his cell. He died of typhus on Oct. 17, 1920, in his 32nd year. The Soviets buried him with a state ceremony in the shadow of the Kremlin, near Lenin.

John Reed, martyr, stands to the Communist cause as a symbol.

Mr. Hallowell described the painting of the portrait to a representative of THE ART DIGEST: "As a matter of fact, I had the very devil of a time with this portrait of John Reed. I always work from living models and I could never seem to find anyone who was like him. One day I happened to glance at my hand and I said, 'There is John Reed's hand'—and my coloring, too, was like his. Of course, I haven't that shock of hair that he had. But one evening I dashed off a self portrait and used that as a working basis for the Reed picture.

"It is painted on plate glass, 30 by 30 inches. The glass gives it a brilliancy which I like very much. Working on glass is very exacting, for each stroke has to be your last. There is no changing your mind once it's done. But you get an effect that you never can on canvas."

A Rockefeller Gift

The most important gift since the Lillie P. Bliss bequest has been received by the Museum of Modern Art from Mrs. John D. Rockefeller, Jr., consisting of 181 modern paintings and drawings. The gift follows closely the announcement made by the Metropolitan Museum that it received from John D. Rockefeller, Jr., \$2,500,000 for the erection of a new building for the Cloisters branch and a \$1,000,000 set of Gothic tapestries.

Thirty-one native born artists are represented in the Rockefeller collection, which is predominantly American, although 40 foreign artists are represented. Mrs. Rockefeller, one of the founders of the Museum of Modern Art, has been collecting modern works for more than 10 years. She was guided by the late Arthur B. Davies, who was the president and driving force of the famous Armory Show of 1913, which introduced modern art to the American public. With his advice, Mrs. Rockefeller began her collection of modern art, frequently buying works by artists who were then little known but who since have gained recognition, many of them as leaders.

A. Conger Goodyear, president of the Museum, commented on Mrs. Rockefeller's gift, saying: "In two respects it is particularly important to the Museum. It is made up entirely of the work of artists still living or who have died within the last few years. Secondly, for the most part the collection is the work of American artists and it shows to particular advantage their fine accomplishment in water colors. The Museum of Modern Art as yet has no funds available for the purchase of works for its permanent collection. For the building up of that collection we must rely entirely on gifts and bequests. That the Museum is making steady progress in acquiring an important collection of modern art is evidence of the growing recognition of the importance of such a collection to the general public."

The new acquisitions will be shown in a series of exhibitions, running throughout the summer, the first of which will open on June 5. The dozen water colors of the late "Pop" Hart are considered the finest group by this artist in any collection. Other American artists represented are: George Bellows, Peter Blume, Emile Branchard, Alexander Brook, Charles Burchfield, Glenn O. Coleman, Stuart Davis, Charles Demuth, Preston Dickinson, Guy Pene duBois, Louis Eilsheimus, Hilaire Hiler, Edward Hopper, John Kane, Bernard Karfiol, Benjamin Kopman, Walt Kuhn, Yasuo Kuniyoshi, John Marin, Alfred Maurer, Georgia O'Keeffe, Jules Pascin, Maurice Prendergast, Ben Shahn, Charles Sheeler, Maurice Sterne, A. Walkowitz, Max Weber and Marguerite and William Zorach.

Among the French and School of Paris representatives are Pierre Bonnard, Marc Chagall, Andre Derain, Henri Gaudier-Brzeska, Juan Gris, Max Jacob, Albert Marquet, Henri Matisse, Jacques Mauny, Amedeo Modigliani, Pablo Picasso, Odilon Redon, Georges Rouault, Pierre Roy and Paul Signac.

The German artists are Max Beckman, Otto Dix and Paul Klee. Tom Nash and P. Wilson Steer, are English. Wassily Kandinsky is Russian and Per Krohg is Norwegian.

A Lucas Given to Milwaukee

An anonymous donor from New York has presented a painting, "Moonrise in Normandy," by Albert Pike Lucas, N. A., to the permanent collection of the Milwaukee Art Institute. Lucas is a member of the council of the National Academy and vice-president of the Allied Artists of America.

The Florence Cane Exhibit

Paintings by pupils, from 3 to 16 years, and work from the adult classes, make up the display of 200 exhibits at the Florence Cane School in Rockefeller Center, New York, until June 15. Work in color lithography and fresco painting by pupils of Jean Charlot are highlights of the show.

Sowers Enlarges His Gallery

Roy Vernon Sowers, 451 Post St., San Francisco, has enlarged his print rooms and opened a new book room. A new department of decorative prints and distinctive framing is under the supervision of Sybil Olive Martin.

Art from the Collection of Czar Nicholas in New York Show



"A Russian Merchant Sits for His Portrait," by A. Ma'kovski.



"Paul I, the Mad Czar," by S. S. Schukin.

Part of the collection of the late Czar Nicholas II is included in the exhibition of "One Hundred and Fifty Years of Russian Art," being held at the Hammer Galleries, 682 Fifth Ave., New York, until June 8. The earliest example of the 90 selections is a portrait of "Paul I," the mad Czar, painted in 1790 by the celebrated court painter S. S. Schukin. It was Paul's favorite portrait of himself, and shows him wearing the diamond Order of the Maltese Cross, and the highest Imperial Order of St. Andrew together with the blue ribbon of that order. It was often reproduced in books and engravings and comes from the Pavlosk Palace near Tsarskoye Selo.

On view are several oils by artist members of the famous Makovski family, all of whom were outstanding figures in Russian art of the last 60 years. The painting "A Russian Merchant Sits for His Portrait," reproduced, is by A. Makovski, who was noted for characterization of Russian types. He was a member of the Imperial Academy of Art and many of his works were owned by Nicholas II. The greatest of the Makovskis was Vladimir who is represented by several paintings in the exhibition, including a self-portrait of himself

vigorously painting a landscape with a brush in his mouth and an umbrella over his easel.

Among other interesting selections is a portrait by Konstantin of Princess Paley, morganatic wife of Grand Duke Paul, who was banished from Russia because of the marriage. She was the mother of the present Princess Paley and step-mother of the Grand Duchess Marie. Also attracting attention are a crayon portrait of Grand Duchess Elizabeth by Grand Duke Cyril, and two paintings by Ivan Aivazovski, the greatest marine painter of the Imperial Academy of Art. Among the contemporary artists represented are Boris Grigoriev, Sergei Sudekin, Burliuk, Nicholai Civosky, Abram Arkhipov and Alexander and Vasili Yakovlev.

Paul I was the son of Catherine the Great and Peter III, who physically was something less than a man and mentally a little more than a child. Scandal has it, however, that Paul's father was not Peter III but a Colonel Soltykov. However, he seems to have inherited all the mental deficiencies that were Peter III's. During his infancy he was taken from the care of his mother by the empress Elizabeth,

his grandmother, whose ill-judged fondness is believed to have injured his health. Although Catherine was never really unkind to him, he suspected his mother of trying to kill him, and once openly accused her of causing broken glass to be mingled with his food. His peculiar behavior grew worse and for some years before Catherine died it was obvious that he was hovering on the border of insanity. She contemplated setting him aside in favour of his son Alexander I, whose mother was Maria Feodorovna.

No definite step was taken, probably because nothing would be effective short of putting him to death, and Catherine shrank from the extreme course. He mounted the throne when he was 44, with a bitter feeling of having been deprived by his mother of the right to succeed his assassinated father. His character became steadily degraded and his reign of four and a half years was that of a madman. His ill-balanced mind and tyrannical actions inspired fear in his associates, and in 1801 he was murdered in his bedroom. He was succeeded by Alexander who was actually in the palace and was informed of his accession by Nicholas Zubov, one of the assassins.

De Kay Is Dead

Charles de Kay, 86-year-old poet, critic and founder of the National Arts Club, died in his sleep on May 23 in New York, after being an invalid, partially paralyzed, for six years. Mr. de Kay, a distinguished figure in the literary, art and social world, was a member of one of New York's oldest families. His father was Commodore George C. de Kay and his mother, Janet Halleck Drake, daughter of Joseph Rodman Drake, the poet. One of his sisters was the wife of Richard Watson Gilder, editor of the old *Century Magazine*, and another Mrs. Arthur Bronson who was

famous for her salon in Paris, where de Kay met Robert Browning, Whistler and Henry James and made friends in the brightest literary and art circles of the day.

Following a career in the arts, he joined the staff of the New York *Herald* in 1876 and until 1894 served variously as literary editor, art editor and editorial writer. His connection was severed when President Cleveland appointed him Consul General to Berlin. Mr. de Kay in 1882 founded the Authors Club, in 1892 the National Sculpture Society and in 1889 the National Arts Club, of which for many years he was managing director. Besides the clubs which he founded, he was a member of the Century Club, the New York

Historical Society and the National Institute of Arts and Letters.

Less than a year ago Robert Underwood Johnson, former Chancellor of New York University, wrote in an appreciation of Mr. de Kay's poetry: "In the 70's, de Kay, then recently returned from Europe, a handsome and spirited figure in New York life, was showing himself one of the best equipped and 'all around' literary men of that day. He was master of more branches of knowledge than any man I ever met—art, science, philology, Oriental lore, general literature, etc. He was not only intellectual but the master of half a dozen languages and of a rare scholarly precision of statement."

Murals, Murals Everywhere, for Felons, Students — and Art Critics



Cartoon for Mural Panel in Greenpoint Hospital by Moses Soyer.

The keen interest in murals stirred up by P. W. A. P. is again aroused by the number of mural projects termed "Art Work in Public Building," under the supervision of the College Art Association, and by the front page news of the Municipal Commission of New York rejecting the designs of proposed murals by Ben Shahn and Lou Bloch which were to adorn the walls of the penitentiary at Rikers Island. Because of the bad psychological effect they might have on the inmates, these designs were branded as being "gruesome" and "unsuitable" for the prison walls. Outraged protests came from younger and more radical groups, followed by sympathetic newspaper accounts by Thomas Craven and Edward Alden Jewell, art critic of the *New York Times*,—all of which brought the other side to remark, "Well, they don't have to live with them."

A partial tour for the art critics was arranged by the College Art Association to see the new mural projects. The first visited was the Men's Residence Club, where Ben Knotts

with Guy Maccoby and a group of artists were working on a series of pictorial maps to be placed in the Julia Richman High School. At the Greenpoint Hospital, Anton Refrigier and a group were at work on nearly completed decorations for the north ward, while in the basement, Leon Hartl was supervising a mural for the solarium.

Maxwell B. Starr and his group are painting panels illustrating "The History of Mankind in Terms of Manual and Physical Power" for the entrance hall of the Brooklyn Technical High School; Vadim Chernoff and his workers are concerned with ornate decorations for the auditorium of the Seward Park High School; panels by Eric Mose and Burgoyne Diller, dealing with the tools and instruments of the machine age, have been installed in the Samuel Gompers High School; Edward Laning and his assistants are completing a mural depicting the part played by immigrants in building America, for the mess hall at Ellis Island; and in the House of Detention for Women, Lucienne Bloch and her assistants are working

on panels for the recreation room, in which children are the predominating factor.

Buk Ulreich and his group are decorating the reading room of the Woodside Library; and in the Textile High School, one of the first projects undertaken in the program, murals have already been completed in the museum, entrance foyer, auditorium and library. Other completed murals are in the two small children's wards, the older children's ward, the maternity ward, and the school room for small children at Welfare Island.

The reproduction shows a cartoon of one of the ten panels planned by Moses Soyer and a group of artists which will be installed in the surgical ward of Greenpoint Hospital. Measuring six feet by nine, they give spirited characterizations of children at play and work. They deal with seashore scenes, children playing against the City Hall fountain, winter sports, a picnic in Central Park, a playground with the Greenpoint Hospital in the background, and an interior with children working at arts and crafts. The colors are fresh and the atmosphere light and gay, marked by exhilarating movement and solid construction.

Approximately 50,000 square feet of paintings will result from this project, with more than 350 artists making this possible. The supervisors receive \$27 a week and the workers \$24, and the week consists of five working days, Monday to Friday. Since the inception of this project work has been undertaken in 35 public buildings, but this figure alone does not give a true picture of its scope, for, in some cases, more than one mural has been undertaken in a given building. The highest cost per square foot for labor and material to date is \$5.62, and the lowest figure is \$3.08. The funds for the execution of these murals are furnished one half by the U. S. Government, one quarter by the State of New York, and one quarter by the City of New York.

The program was originally under the Civil Works Administration and has been, since its inception, supervised and sponsored by the College Art Association, in conjunction with teaching and other art projects which form a part of the total program. All murals for the municipal buildings come before the Municipal Art Commission for both preliminary and final approval. The artists employed are local residents, who have lived for one year in the city and two years in the State of New York.

Two Year Course at Finch

The Finch School, New York, is adding to its curriculum a two-year course in fine and applied art designed for older girls, preferably those who have had some college work. The course will be conducted in accordance with professional standards for vocational training or for students who wish to gain a greater appreciation of art through knowledge of techniques.

During the first year the course will embrace the history of art, interior decoration, costume design, graphic advertising and illustration, color and symmetry, study from the living model, sculpture and museum research. The second year will offer advanced work in these subjects with the addition of room planning in period and modern styles, stage settings and theatre costume, and miniature construction for window display.

Jessica G. Cosgrave is principal of the Finch School.

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Yale School Scores Another Victory in Prix de Rome Competition



"Country Fair," by
Robert B. Green.

The Prix de Rome awards, sometimes referred to by art students as the *Prix de Yale*, have been announced and carry no great news value. Once again it was an overwhelming victory for the Fine Arts Department of Yale University, with Robert B. Green of Yale taking the fellowship in painting, and Gifford MacGregor Proctor, also of Yale, the sculpture award. To deepen the "Yale Blue" hue of the 1935 scholarships, the fellowship in architecture was presented to George Tibbits Licht, who graduated from Yale in 1932. The only "outsider" to win was James MacKenzie Lister, a graduate of Cornell and Harvard, who took the fellowship in landscape architecture.

Thus THE ART DIGEST is able to use the 18-point "head" which it has kept standing since 1932—"Yale School Scores Another Victory in Prix de Rome Competition." Only twice in the past nine years—aside from the Rinehart winners—has Yale's virtual monopoly of the Rome awards in painting and sculpture been broken, once by Daniel Boza of the Cleveland School of Art, and once by Sidney B. Waugh of Amherst. The awards for the past six years show how strongly the American Academy in Rome is upholding its traditions—1929, John M. Sitton, Yale; Sidney B. Waugh, Amherst; 1930, Salvatore de Maio, Yale; William Marks Simpson, Rinehart School of Sculpture (the fellowship in sculpture is derived from the Rinehart Fund of the Peabody Institute of Baltimore); 1931, Harry G. Ackerman, Yale; Warren T. Mosman, Yale; 1932, James Owen Mahoney, Yale; Robert J. McKnight, Yale; 1933, Daniel Boza, Cleveland School of Art; Robert Amendola, Yale; 1934, Gilbert Banever, Yale; Reuben Robert Kramer, Rinehart School of Sculpture.

The art world is asking why this perennial

compliment to Yale's department of Fine Arts. Is it because of the quality of Yale's instruction, or is it because of the self-perpetuating jury system by which the winners are selected? The following 21 men have comprised the juries between the years 1929 and 1935—Herbert Adams, James E. Fraser, John Gregory, Charles Keck, Edwin H. Blashfield, Arthur Covey, Barry Faulkner, the late Douglas Volk, Ezra Winter, Salvatore Lascari, Abram Poole, the late Charles A. Platt, Edward McCartan, Adolph A. Weinman, the late Gari Melchers, Austin Purves, Jr., Hermon A. MacNeil, J. Monroe Hewlett, Allyn Cox, Francis Scott Bradford, and Sidney Waugh. Of these, nine (Gregory, Keck, Faulkner, Winter, Lascari, MacNeil, Cox, Bradford and Waugh) are themselves Rome winners. Mr. Hewlett is the director of the American Academy in Rome; and the late Mr. Platt was a former president. Thirteen of the 21 are members of the National Academy of Design.

Another factor which would go to make the juries self-perpetuating is that many of the jurors serve year after year. Mr. Faulkner, who was a winner in 1908, has been a juror every year since 1929; Mr. Winter, a *Prix de Rome* man in 1911, has also served every year since 1929; Mr. Keck, who won his fellowship in 1901, has been another "regular" between 1929 and 1935; Mr. Cox, winner in 1916, was made a juror in 1930 and hasn't missed a year since; Mr. Bradford, *Rome* fellow in 1923, was a juror in 1933, 1934 and 1935. Herbert Adams, Abram Poole, and James E. Fraser, non-winners, are others whose tenure of office shows no break during these years, and consequently have considerable power when the selections are made.

The 1935 jury may be used as an example of this system—Painters, Allyn Cox, Francis S. Bradford, Abram Poole and Ezra Winter; sculptors, Herbert Adams, James E. Fraser, Charles Keck, Sidney B. Waugh and Adolph A. Weinman.

Mr. Proctor, the 1935 winner of the fellowship in sculpture, is the 23-year-old son of A. Phimister Proctor, prominent sculptor. He studied under his father and also passed two years studying sculpture in Rome and Brussels. Graduating from Yale in 1934, he received first honorable mention in sculpture in last year's *Prix de Rome* competition. His winning sculpture group, "We Are the Dead," shows two male figures sinking to the ground and is designed as a protest against the waste of human life in war. Honorable mentions in sculpture went to the Rev. Thomas McGlynn, student at the Royal Academy of Fine Arts in Rome, and to James Arthur Batty, a student at Yale.

Mr. Green, the winner in painting, is the



"We Are the Dead,"
G. MacGregor Proctor.

son of a Pittsburgh chiropractor, and a graduate of Carnegie Institute of Technology and Yale. His painting, "Country Fair," done in egg tempera, shows the high lights of a day at a rural fair. Honorable mention went to Kipp Soldwedel of Yale, Joseph Hirsch of the Pennsylvania Museum School of Industrial Arts, and Leonard V. Haber of Yale.

The winner in architecture, Mr. Licht, is the son of the architect, George A. Licht. He graduated from Yale in 1932 and is with the procurement division of the Treasury Department. Mr. Lister, the winner in landscape architecture, is a brother of Walter Lister, city editor of the *New York Post*. He was graduated from Harvard and Cornell.

The value of each prize is \$1,400 annually for two years, together with other perquisites, including travelling expenses, residence in Rome and free membership in the Grand Central Art Galleries for the painter and sculptor fellows.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Two Sterners Sold, Including Prize Work



"Self Portrait," by Albert Sterner.

The Kleemann Galleries, New York, announce the sale of two paintings by Albert Sterner, his "Artist's Table," awarded the Adolph and Clara Obrig prize of \$300 at the 1935 National Academy exhibition and his "Self-Portrait," herewith reproduced. An early Twachtman "Dredging in East River," painted in 1890, was also sold. Done in his impressionistic style, it is without the high-keyed and luminous tones that made his later landscapes look like delicate blond mists of color. Instead, it is more realistically painted and in more sombre tones of deep gray and brown.

Mr. Buckner Wins Painting

The last reception of the season for the Contemporary Arts "Painting of the Month Club" took place at the Center Club, New York, the evening of May 24. Instead of being a jury-choice, as heretofore, the paintings exhibited were chosen by vote. The group selected were three landscapes by Gerard Hordyk, Leo Sarkadi and Joseph Szekely, and a still life by Emory Ladanyi. At the end of the entertainment program, mostly Hungarian, Tony Sarg, the guest of honor, drew the name of the winner from a bowl—Samuel O. Buckner. Mr. Buckner selected as his prize the landscape by Leo Sarkadi.

Emily A. Francis, president of Contemporary Arts, spoke of the pleasure that the officers and trustees felt in the success of the season's work, especially in the formation of the Upper Montclair Chapter. Judging by the lively interest displayed by other art associations, several additional chapters will be formed next season. Hearty applause greeted Miss Francis' final announcement that plans were nearing

Besides the 100 lithographs sold in the exhibition of Childe Hassam's lithographs, two paintings by the same artist also found buyers. Both are street scenes, painted in 1898, one in Boston and the other in Paris. Robert Phillips' "Young Girl" was sold, as was a landscape by Maurice Prendergast, one of the first American painters to make a study of the works of Cézanne. This painting is characteristic of Prendergast's personal style of broadly decorative Impressionism, handled with freedom and built up with patches of pure color in a tapestry-like design.

completion with the Grace Steamship Line for the formation of a "Painting-of-the-Voyage" Club to be inaugurated on one of their liners leaving for California.

Inquiries regarding the "Painting of the Month Club" should be addressed to Miss Francis, Contemporary Arts, 41 West 54th Street, New York.

A San Diego Number

The July number of THE ART DIGEST will be devoted to the Art Exhibition of the San Diego Fair. With the co-operation of Mr. Reginald Poland, director of the San Diego Fine Arts Gallery, it is hoped to make the July issue comparable with the special numbers brought out in 1933 and 1934 for the Century of Progress Art Exhibition and the one of 1st December, 1933, that commemorated the opening of the William Rockhill Nelson Gallery in Kansas City. The illustrations will be profuse and the text ample.

Thirteen Sculptors

The exhibition of sculpture being held at the Brooklyn Museum during the summer is divided into two distinct groups, according to Herbert B. Tschudy, curator of contemporary art at the museum. One of them travels "the road of frank realism with its own spiritual concepts, the other moves with the current of modernism which emphasizes the individual point of view. Another feature is the limitation of the number of exhibitors "in order to give each sculptor an opportunity to show a sufficient amount of work to indicate the scope of his creative ability." Those exhibiting are Sonia Gordon Brown, Enfrid Anderson, Maryla Lednicka, Minna Harkavy, S. B. Kahan, Arthur Lee, Georg J. Lober, William Muir, Eleanor Platt, Hugo Robus, W. W. Rosenbauer, John Kellogg Woodruff, Jane Wasey.

However, the examples run into uneven figures. One exhibitor is represented by 3 to 6 examples while another has 19 or 21 examples. For instance, Enfrid Anderson has 2 pieces of sculpture, and 30 by S. B. Kahan are on view. Purposely excluded is the work of those moderns who have already achieved fame—notably Robert Laurent, William Zorach and Gaston Lachaise—and attention has been concentrated on works not as yet brought to the attention of the general public.

Sculpture, according to Helen Appleton Read of the Brooklyn Daily Eagle, is achieving a new vitality because it again attempts to express a universal idea and to serve a communal purpose. "For example," explains Mrs. Read, "an art which has come to serve so purely private an interest as easel painting has reached an impasse at a time when art patrons are diminishing in number. Furthermore, the painter feels himself curiously out of touch with reality when he paints a picture and sends it to an exhibition to attract a buyer who, as matters are today, is more often than not non-existent. But sculpture is a far more public and communal affair. In its highest expression, in the great periods, it invariably served a public and communal purpose and those periods were characterized by a spiritual unity and a strong ruling power centered either in church or state."

A special gallery has been given to Sonia Gordon Brown, Russian-born sculptor, whose work is represented in the permanent collection of the Whitney Museum. Mrs. Read commented on her work, saying: "Mrs. Brown has been successful in giving her universal idea an appropriately monumental design as well as one which will meet the requirements of decorative sculpture which must conform with modern architecture. The portraits included in her group are evidence of her ability to solve the problem of characterization without losing her interest in form and design."

Dutchess County Artists

A group of Dutchess County (N. Y.) artists have organized an association to further artistic interest in the county community, with Thomas Barrett, Jr., serving as president, Henry Billings as vice president, George La Due as treasurer, and Vincent Walker as secretary. A committee composed of Ruth Palliser, Prof. Clarence K. Chatterton, and Glenn Newell was appointed to draw up by-laws.

Prof. Oliver Tonks of Vassar presided at the initial meeting. Members voted to stage a regular annual exhibition of the work of Dutchess County artists. Membership will be open to any person actively interested in the fine arts.

Summer Art Schools

[Continued from page 4]

tion to the fact that the present issue contains the announcements of 79 art schools.

There is an unprecedented activity among the summer schools. Not only have their numbers greatly increased, but first reports coming to this magazine indicate enrollments that are surprising. It is no exaggeration to say that between 4,000 and 5,000 persons will be studying in the 1935 summer art classes.

The growth of open air art instruction is due in great measure to the increasing interest in art. This interest is leading persons who never hope to be professional artists to seek a vacation learning to paint and draw under professional guidance, thereby increasing their enjoyment of the work of masters, old and modern.

The art schools of America should form themselves into an association, hold a convention and, among other activities, propagandize the idea expressed in the above paragraph. Besides turning out professional artists, the schools can take a large part in the development of culture in America.

'Used, Not Compensated'

Words of true gold, that will greatly aid American artists if they are heeded, appear in the Philadelphia "Record," from the pen of Dorothy Gaffly:

"In their zeal to make America art-conscious, well-meaning organizations and individuals have been selling the idea rather than the art. By stressing educational and aesthetic values they have developed a public apathetic to purchase, with the result that the artist has been used but not compensated.

"What the American artist needs today is less talk about art, and more acquisitive interest on the part of the public. The concept of art as something educational rather than as something enjoyable has done much to wean individuals from the desire to possess. They go to galleries and museums to get culture; but they buy fur coats and automobiles.

"If by some chance an art purchase is consummated, it is as a rite rather than a transaction.

"The artist's inflated idea of individual importance is today as great a hindrance to sales as Mr. Average Man's feeling that art is over-weighted with culture. Prices must come down. Comparatively unknown youngsters pyramid their prices to absurd heights.

"Two campaigns seem inevitable: one toward the breaking down of the culture tradition in the public's approach to art; the other a rational repricing that will bring contemporary work within range of today's deflated pocketbook."

This advice by Miss Gaffly is recommended to artists and to art propagandists. It is practical.

Cecere Wins Sculpture Prize

Gaetano Cecere, New York sculptor, is the winner of the National Sculpture Society's annual Lindsey Morris Memorial Prize of \$300 for a small work in relief. The jury consisted of Mrs. Gail Sherman Corbett, Anthony de Francisci and John Gregory.

"American Scene" Wanes at Cincinnati Show



"Transcontinental Bus," by Louis Freund.

The Cincinnati Art Museum is presenting its 42nd Annual Exhibition—its annual cross section of American art—until June 9. Seven galleries are given over to the largest showing of American painting held at the museum in recent years, more than 350 entries in all. The decision on entries was in the hands of an out-of-town jury composed of Philip R. Adams, assistant director of the Columbus Gallery of Fine Arts; Nicolai Cikovsky, New York artist recently appointed to the faculty of the Art Academy of Cincinnati; and Donald M. Mattison, director of the Art School of the John Herron Art Institute. Added to the jury selections are invited works, with the result that the exhibition includes 180 paintings and 7 sculptures, by 157 painters and 6 sculptors.

Several major changes are noted in the complexion of this year's exhibit. Abstractionists and extremists have gone, purging the show of elements not easily understood by the general public and leaving a solid group of works that present a survey of contemporary painting in America—"with its rich promise of lasting worth, its understanding of basic artistic principles, and its evidences of a variety of artistic temperaments reflected in many personal styles."

The "American Scene," so insistent last year, is subordinated. Local critics, while aroused by the more novel works of the Middle Western School, appear more deeply moved this year by the pictures of such artists as Alexander Brook, Nicolai Cikovsky, Harry

Gottlieb, Henry Lee McFee, Henry Varnum Poor and Raphael Soyer. While these artists belong to a group interested in the effects of light upon form and color, contrasting approaches are seen in such other groups as that comprising Luigi Lucioni, Edna Reindel and Charles Sheeler, the mathematical realists; and Reginald Marsh, Isabel Bishop and Katherine Schmidt, the painter-illustrators.

Local artists who offer works of distinction include the following: Myer Abel, Erna Bottigheimer, Edward Firm, William Gebhardt, Reginald L. Grooms, Arthur L. Helwig, Olga Mohr, J. Leo Murphey, Bernard Segal, John E. Weis, H. H. Wessel, Beatrice Woods, Carl Zimmerman, Richard Zoellner. Others whose works stand out in the present showing are Louis Bouche, Fiske Boyd, Sidney Laufman, Robert Brackman, John Carroll, Bernard Kariol, Francis Criss, Niles Spencer, Dorothy Denison, Stephen Etnier, Alfred Kraemer, Stuyvesant Van Veen, Ernest Fiene, Doris Rosenthal, Fred L. Heath, William Palmer, William E. Henning, Paul Mommer, Edward Hopper, John M. King, Doris Lee, John Kane, Marguerite Zorach and William F. Kaeser.

"Transcontinental Bus" by H. Louis Freund is an amusing commentary on American life characteristic of the school of artistic illustration once more coming to the fore. The frame of this picture has been worked out as an integral part of its message, being finished in gray with silver inscriptions of the various cities through which the bus travels.

Art in Wyoming

"Art in Wyoming," according to the Laramie *Boomerang-Republican*, "is not confined to the burning of cryptic hieroglyphics on the quivering ribs of beef on the hoof." As special evidence the fourth annual Wyoming Artists' exhibition is cited. Its 47 works, now being shown in various Wyoming communities, reveal "a surprising number of competent pictures."

Commenting editorially, the *Boomerang-Republican* says: "It is indeed gratifying to know that Wyoming men and women, espe-

cially the boys and girls, are trying to find expression for their ideas of the beautiful through brush or pen. It means the coming of a different day, a day devoted to things other than necessities, a day in which dreams of one sort or another are more and more trying to find an outlet in some art form."

Further art activities are fostered by the art department of the University of Wyoming. The Laramie Woman's Club is sponsoring exhibitions during the club year, showing oils, water colors and craft work by artists of the state. National art week was observed last fall.

"New York in Paint and Pencil" by Lash



"Brooklyn," by Lee Lash.

Lee Lash, 70-year-old painter, for 30 years head of the Lee Lash Studios, Inc., is holding his first one-man show at the Keppel Galleries, New York, until June 7. Called "New York in Paint and Pencil," it includes 67 sketches and canvases of city scenes done since 1931, while he was walking and sketching his way back to health after a physical breakdown.

Since he left the ateliers of Paris in the carefree '80s, Lash has devoted more than 40 years of his life to the Lee Lash Studios, Inc., where he operated a staff of 50 artists and served such theatrical producers as Klaw and Erlanger, Harris, Belasco, Keith, Albee and

the Shuberts. He was the first to blend advertising as part of the "natural background," and continued to design stage sets and curtains until he was forced to give all of it up and return to his "art." During all these 40 years, Lash could never tear himself away from his executive duties to paint for himself.

When Lash was 15 his father, a prosperous San Francisco importer, sent him to Paris, where he entered the Julien Academy to study under Boulanger and Lefevre. His student days covering a period of nine years included such friends as "Bob" Vonnah, Gari Melchers, Edmund C. Tarbell, Harry Watrous, Ernest Pieixotto and Childe Hassam. With Melchers, Lash spent weeks tramping through Holland and other parts of Europe. Returning to San Francisco in 1890, he taught at the San Francisco Art Association and in the Art School of San Jose, besides following a career as a figure and portrait painter, which was interrupted by his father's financial reverses. Then he became a business man. As he himself explains, he gave up his profession because of the panic of 1892, and took up the profession again because of the panic of 1929.

He has wandered the streets seeking material for his "oil drawings" and pencil sketches, and has done more than 200 of these New York scenes, which have taken him many times to the tops of skyscrapers and to the water front areas. He likes to call his pictorial presentation of the city "Tanks, Towers, Streets and Rivers of New York."

THE ART DIGEST presents a compendium of the art news and opinion of the world.

The R. A. — Why?

Jacob Epstein, American-born sculptor residing in England, once more assumes the role of "stormy petrel." Back in 1908 when he was beginning his disturbing career, he was commissioned to embellish the British Medical Association Building in London, which he did with seven heroic-sized nude figures, and thereby precipitated the first of his bitter controversies. Recently the building was acquired by the Southern Rhodesian Government, and the announcement has come that the statues would be removed and sold because they are "unsuitable."

Immediately Epstein was in arms.

When Sir William Llewellyn, president of the Royal Academy, declined to sign an appeal for the preservation of the nudes, Epstein wrote the Academy asking that his name be withdrawn from the list of candidates for membership. Sir William is reported to have said: "It is not an Academy affair."

"Not their affair!" exclaimed Epstein, according to the *New York Times*. "Then what on earth is the affair of the Royal Academy of Arts? Is it not their duty to prevent artists from being insulted and their works being defiled. The Royal Academy is simply a smug company of business men. I want no association with such a company of social climbers. They are completely out of touch with artists."

Joining Epstein in his protest is Richard Sickert, leading English impressionist, who resigned from the Royal Academy because of Sir William's action—or lack of action. "If the Royal Academy cannot throw its shield over a great sculptor, what is the Royal Academy for?" wrote Sickert to Sir William.

Gothic Virgin for Boston

To its collection of Gothic sculpture the Boston Museum of Fine Arts has added a polychrome wooden statue of the Virgin, four feet and four inches high and carved in walnut. Both signed and dated, the inscription on the back of the figure reads: "Juan de Cordoba painted me in A. D. 1475." Although he states that he "painted the statue," it is quite possible that de Cordoba was the sculptor also.

Little is known of the artist except his doubtful claim to being the father of the Cordovan painter, Pedro Fernandez. At the opening of the 15th century Cordova was an important artistic center and its school of painting had a vitality, that revealed a strong Flemish influence. This Flemish strain is apparent in the head of the statue and in the treatment of the rugged folds of her cloak, which falls in stiff angular folds over a loose garment at the throat. Although it was once gaily painted and gilded, only a few traces of the original splendor remain. In the deep folds may be found vestiges of the original blue paint. The back of the statue is flat, made purposely so for standing in a niche.

College Art's Schedule

During the annual meeting of the College Art Association in Washington, D. C., announcement was made of the exhibition schedule for 1935-36, by Audrey McMahon, director of traveling exhibitions.

The schedule is wider in scope than ever before and contains 65 offerings, as follows: 20 exhibitions of oil paintings, six exhibitions of water colors; five of sculpture and masks; 24 of drawings, prints, color reproductions and posters, and six of applied art.



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Morgan Dispersal

J. P. Morgan's collection of 765 miniature paintings on ivory will be offered for sale at Christie's in London, in four sessions from June 24 to 28. Assembled by the late J. P. Morgan between 1890 and 1910, and embracing four centuries, this, the *New York Times* asserts, "is recognized as probably the finest collection of miniatures in this country, rivalling in its extent and quality the collections of great European museums."

Because British and continental collectors have always been more keenly interested in miniatures than American buyers, who prefer to own paintings for wall display, the sale is being arranged in London. It is conservatively estimated in New York that the sale will realize more than \$1,000,000, and will be one of the greatest in recent auction history. However, this figure falls far short of the original total paid by the elder Mr. Morgan, who would meet almost any demand in order to obtain a particularly coveted miniature. New York dealers put the original cost of the collection at around \$2,000,000. They believe that the highest price will be fetched by the beautiful and historic "Armada Jewell," made at the command of Queen Elizabeth to commemorate the defeat of the Spanish Armada.

Nine miniatures by Holbein are included in the Morgan catalogue, a gauge of the collection's importance. There are several studies of Queen Elizabeth by contemporary court painters. Mary Queen of Scots, Lord Darnley, Mary Sidney, Countess of Pembroke and Gabrielle d'Estrees are among the early subjects represented.

French examples also abound in historical figures. The prolific Isabey is represented by miniatures of Empress Marie Louise with her son Napoleon II and Queen Hortense with her son Napoleon III. Marie Antoinette appears in splendid robes in a study by Dumont and again, with Louis XVII, in the work of a Polish miniaturist Aleksander Kucharski. Eighteen examples by (or attributed to) Jean and Francois Clouet are catalogued in the Morgan collection. The *Times* notes that "the extreme accuracy, elaborate finish and consummate attention to detail of Francois, with the exquisite completeness of his portraits" make his work of especial significance.

Later French miniatures include the work of Fragonard, Watteau and Boucher. There are seventy-five examples from Augustin (1759-1833), one of the most famous artists in this field, including three portraits of Napoleon and a study of Queen Charlotte, together with many self portraits.

The Morgan collection contains virtually a resumé of English miniature from the earliest times through the nineteenth century. Among the fifty-six paintings by the illustrious Richard Cosway is an unfinished portrait of Mme. du Barry, which brought a record price at Christie's in 1902. Because of the King's patronage, Cosway became the favorite miniature painter of his day. Another notable painting is a portrait by Dante Gabriel Rossetti of his wife, Elizabeth Eleanor Siddall, set in an elaborate frame composed of strips of opal with outer margin strips of green jade.

BRUMMER GALLERY

55 East Fifty-seventh St.

New York

Feke, Who Painted This,—Where Does He Rest?



"Portrait of Tench Francis," by Robert Feke. Courtesy of the Metropolitan Museum of Art.

While most early American portraits are dismissed by critics as being lifeless echoes of the concurrent English school, there are qualities in Robert Feke's portrait of Tench Francis, recently acquired by the Metropolitan Museum of Art, which demand for him a place of distinction. Despite the conventional pose and the somewhat generalized treatment, the portrait bears, nevertheless, the conviction that the artist has gone beyond likeness to record personality.

"The brown coat, rose-gray waistcoat, and lawn shirt are painted vivaciously and reveal that nice feeling for textures which is one of Feke's distinguishing characteristics," Louise Burroughs writes in the *Museum Bulletin*. "The head, on which the light falls strongly, is solidly modeled and the narrow face, with alert, clean-cut features, firm mouth, and high forehead, convinces us of the intellectual and executive powers of the man Tench Francis must have been, and of the ability of the artist who, sensitive to the character of his sitter, had sufficient technical skill to convey it."

That so little is known of Robert Feke is a matter of deep regret to connoisseurs "who have come to consider him our foremost painter up to the middle of the 18th century." While he was mentioned as early as 1834 by Dunlap, first American art historian, the earliest critical study of his work was made by William Carey Poland, published by the Rhode Island Historical Society in 1904.

Feke's birth is fixed approximately at 1705, his father a Baptist minister of wealth and standing at Oyster Bay. Documents suggest that he also followed the sea for a livelihood.

Less than sixty paintings attributed to him are known as yet and the few of these which are dated supply almost the only chronicle of his peregrinations. Dr. Alexander Hamilton, a Scotsman who traveled in America in 1744, describes "one Feake, a painter, the most extraordinary genius I ever knew, for he does pictures tolerably well from the force of genius, having never had any teaching."

Commissioned to paint a portrait for the prominent Isaac Royall in Boston, 1741, when John Smybert was at the height of his career, Feke must have exhibited considerable prowess. His work suggests "that he learned something of his craft either directly or by example" from the Duyckincks who were working in New York.

In 1746, as the Metropolitan's portrait testifies, Feke was in Philadelphia, "portraying, with increased ability, prominent Philadelphians, and, in 1748 and 1749 he was in Boston painting, signing and dating some of his finest work." Perhaps he returned to Philadelphia in 1750, but then he dropped out of sight. Further research must supply the later facts of his life. By family tradition, he died on a far journey in quest of health in the Barbadoes or Bermuda, "but so far no paintings have been found to indicate his trail and no death record or grave to mark the end of his career."

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187 Works in Denver's Annual Exhibition

An unusual method of awarding prizes was employed at the 41st Annual Exhibition of the Denver Art Museum—a show which has been pronounced by Donald J. Bear, director of the museum, the “finest in several years.” By a vote of the exhibitors, Albert Byron Olson was given one of the three \$50 prizes for his “Bridge at Toledo, Spain.” Another \$50 prize, awarded by museum members, went to Albert Bancroft for his “Lake of Glass.” The third, selected by a committee composed of Mr. Bear, Anne Evans and Marion Hendrie, went to John E. Thompson’s two paintings, “Landscape” and “Abstract Landscape.” All three winners were “invited.”

In addition to the prizes, 13 honorable mentions were designated by the jury, as follows:

Oils—Frank Gates’ “Saturday Afternoon,” Vance Kirkland’s “Landscape With Horses,” William Traher’s “Reservoir,” Eugene Trencham’s “Convent,” and M. P. Ventres’ “Adobe Makers.” Water Colors—Vance Kirkland’s “Ruins in Golden,” Margaret Overbeck’s “Arcadia” and Clyde Singer’s “Winter Along the Hudson.” Prints and Drawings—G. H. Barker’s “Pike’s Peak,” Marian Cronk’s “Bathers,” Hubert Davis’ “Nine O’Clock Town,” and Albert Simcock’s “Wood Carver’s Bench.” Sculpture—Marvin Martin’s “Male Figure.”

The jury: F. C. Truckess, Frank Mechau, Richard Ellinger, R. Idris Thomas and Turner B. Messick. From 650 entries this jury selected 187 exhibits by artists of Colorado and the Rocky Mountain region.

Mr. Bear wrote in the *Rocky Mountain News*: “In characterizing this show, we may say that there are a number of rather high spots and that the oil section especially has considerable lift. It has been remarked that this show is modern. Yes, if by ‘modern’ is meant the current tradition in painting held in the civilized world for the past 30 years. But ‘modern’ doesn’t mean that; ‘modern’ means something so fresh and altogether original that no one has yet had time to imitate it or to become angered by it. Besides, there is neither surrealism in this show nor more than a faint hint of the rustic Americana ‘Chic Sale School’ of painting.

“We can honestly say that year by year our annual shows have become better as a whole. Some of our artists are improving;



“Hilda,” by Kenneth M. Adams

some of our student artists are beginning to mature; and there is an interesting set of youngsters coming up. Several of our matured artists are doing more than holding their own. That all of these aforementioned should collaborate to put on an interesting show is something for which we are grateful. The 1935 show is young in spirit, but not altogether young in experience. If there is something we miss in it, it is something we have missed for the last three years—a few more outstanding canvases from outsiders, or at least our immediate neighbors in a regional sense. What we are attempting this year is something in the nature of an experiment. Next year we hope to award larger prizes.”

Mr. Bear was disappointed that the jury were not agreed to award Kenneth Adams an honorable mention for his “Portrait of Hilda,” reproduced herewith. “We feel this,” he wrote, “not because Mr. Adams is a consistent winner, but because this is one of the very best pieces of painting in the gallery. Simple and unaffected, it has plastic qualities and a feeling of character.”

“17 Madonnas”

Each member of the Uptown Gallery group has contributed a mother-and-child theme for an exhibition of “Seventeen Madonnas,” continuing at the gallery throughout the summer. Some of them are serious representations while others give the artists an opportunity to play with an otherwise sentimental and religious subject.

In the opinion of Carlyle Burrows in the New York *Herald Tribune* the exhibition “furnishes an instance of both the use and misuse of a popular motive which is treated with varying degrees of reverence in the paintings. As a serious subject for exploitation the ‘Madonna’ theme would probably not normally have occurred to any but a few of the exhibitors. A. S. Baylinson shows a simple head, painted with appropriate feeling and dignity, and William Meyerowitz, a broadly but sympathetically sketched mother and child, but there are few other examples of the same quality of understanding, except possibly Thomas Nagai’s Japanese ‘Madonna,’ which gives a vividly decorative impression of the way a Japanese, in the native idiom of his race, feels about this subject. In a freer mood of fantasy two other interpretations, however, merit attention, namely, I. Rice Pereira’s spirited garden with a statue of the Madonna, and Anne Neagoe’s informal ‘Madonna,’ painted with excellent subtle feeling and color. As for the rest, including portrayals of Philip Evergood, George Rickey and others, who seize upon the idea with an enthusiasm such as a child seizes on a new and exciting plaything, they are either frankly affected or wholly, or in part, inept.”

“They are Madonnas of Harlem, of the coal mines, of the American Indians and one which might be called the ‘Madonna of Modern Architecture,’” wrote Emily Genauer in the New York *World-Telegram*. “They are all terribly human Madonnas, as Madonnas should be. Many of them are also very tragic, tender figures despite their make-up (as the Harlem gal), their dirty faces (as the coal-mine queen), or their nudity (as the Indian squaw with the papoose on her back).”

Rochester's Annual

The 53rd annual exhibition of the Rochester Art Club and the first annual exhibition of the Print Club of that city are both included in the 22nd annual exhibition of the work of artists and craftsmen of Rochester, being held at the Memorial Art Gallery. More than 350 works by 157 artists and craftsman were selected by an out-of-town jury composed of Arthur Lismer of the Toronto Art Gallery, Earl Horter and William M. Hekking.

Purchase prize awards, offered this year for the first time, were made in three classifications. Douglas Gorsline’s “Girl’s Head” was picked from among the oil paintings; “Little Italy” by Rose M. Acker was given the honor in water color, and Hilda Altschule’s “Dance” in drawing. The awards were made in memory of George L. Herdle, first director of the Rochester gallery, who was president of the Rochester Art Club from 1902 to 1920. The Print Club awarded its purchase prize to Norman Kent’s wood-cut, “Ponte Nomentano.”

Man's Fight for Civilization

Themes of struggle against war, fascism, lynching and revolution, developed in painting, sculpture, lithograph and other media, will be on exhibition at the John Reed Club School of Art, 430 Sixth Ave., New York, through June 9.

English Silver in Auction

English silver and sheffield plate, together with antique and modern English and American furniture and a group of oil paintings are on exhibition at the Rains Auction Galleries. The property of a prominent importer, this collection will be sold at auction on the afternoons of June 5 and 6.

Georgian and Queen Anne pieces by famous craftsmen embrace rare and useful objects. Of London provenance are: a Queen Anne silver porringer by R. Hutchinson, 1709; a Queen Anne chased silver tea caddy, 1709; a George III silver creamer, 1727; and a George III silver taper stick by Ebenezer Coker, 1763. Paul Storr, silversmith to George III, is represented by a fine silver cruet set containing the eight original Waterford glass bottles, as well as by several platters and tureens. Sheffield of excellent quality abounds.

Georgian furniture in the Rains sale includes many notable items by Chippendale, Sheraton, Hepplewhite and Pembroke. The oil paintings are largely landscape and portrait studies embracing such names as Van Ostade, Grimou, Jacque, Wiggins, Israels, Chase, Boucher, Chaplin and Bruce Crane.

The Weber Lectures

F. W. Weber will give a series of four illustrated lectures on “The Craftsmanship and Technique of Fine Arts Painting” at the Art Students League of New York next fall. These lectures, which are free to students, are of much value to every painter who desires to know more intimately the chemical properties of the materials employed in creating permanent and durable works of art. They are scheduled for Saturday morning at 11, Nov. 2, 9 and 16, and Thursday evening at 8, Nov. 14.

The following subjects will be discussed: “The Proper Use of the Pigments Constituting the Normal or Permanent Palette;” “The Use and Abuse of Painting Oils, Mediums, Varnishes and Vehicles;” “Painting Grounds and Their Influence on Durability;” and “The Various Painting Techniques, Oil, Water, Tempera, Fresco and Pastel.” The early Florentine, Flemish, Venetian, Dutch, English and Modern painting techniques will also be included, illustrated by the use of the egg and emulsion tempera, the mixed oil-tempera and the resin-oil medium, throughout the various schools, and their application to modern painting.

A Noblewoman



"Jane Addams," by Leon Gordon.

Jane Addams, friend of the forgotten man and foe of war, who, according to the New York Times devoted her whole life to "relief of suffering and the cause of peace," died on May 21 in Chicago, at the age of 75, and her body lay in state at Hull House, which she founded 46 years ago, in the squalid slums of Chicago's West Side. Thousands of persons passed in reverence before her.

The New York newspapers printed photographs of her, but the Chicago Daily News presented her portrait by Leon Gordon, which was exhibited in 1931 at an exhibition of this artist's work at the Milch Galleries, New York. Through the courtesy of the Daily News, THE ART DIGEST reproduces this portrait, which critics have admired.

The whole of America acknowledged Jane Addams. With her passing, said the San Francisco News in an editorial "the world loses one of its greatest women." "In the death of Jane Addams," said the Los Angeles Saturday Night in an editorial, "the United States loses its foremost woman." "The whole world knew and revered Jane Addams," said the New York Herald Tribune editorially. "May her example not be forgotten."

Grant Wood's Book

Doubleday, Doran have contracted with Grant Wood for a book on contemporary American art to be published next fall. It is to be "an informal account of contemporary painters who are expressing America." Drawing heavily from his own twenty-year experiment of adjusting himself to his own environment, Mr. Wood will show how a scattering of American artists are painting what is true to their experience "without homage to the traditional ivory tower restrictions of the art world." There will be 8 plates in full color and 24 in monotone offset lithography, including Mr. Wood's own paintings and those of Thomas Benton, Charles Burchfield, Reginald Marsh and John Steuart Curry.

"Out of the prairies of Kansas," Mr. Wood says, "the small towns of Ohio, the slums of New York, the foothills of Missouri, are emerging men who are expressing America—not through any sense of superficial, story-book patriotism, but because it is what they know and must express as true artists." It is to these artists that the book will be dedicated.

For City Officials

The hanging of paintings, executed by C. W. A. artists, which has been in progress for almost a year, is nearly complete, it was discovered by the New York Times, whose correspondent made a tour of inspection. The paintings which adorn the offices of city officials at the Municipal Building, New York, according to this writer "break the monotony of walls which once could boast of little more decoration than frazzled, out-dated maps and yellowed photographs of long-forgotten testimonial dinners."

Varnishing Day for this scattered collection of at least 100 works lasted almost a year. It began last June when Mrs. Juliana R. Force, director of the Public Works of Art Project of the C. W. A., invited the city's commissioners to take their pick of work. "The commissioners and their assistants differ in the degree of their appreciation of the paintings," explained the Times. "Some point proudly to the colorful oils above their desks. Others look at their selections with a quizzical grin and ask the visitor to be his own critic. Still others don't know where their paintings have disappeared and show little regret at their absence."

Laborers, street peddlers, push carts and street scenes make up the biggest part of the subjects. In the Borough President's office there is a water color of "City Hall" by R. Hallowell, and four etchings dealing with metropolitan scenes, besides a Don Freeman print of cleaning women at the Metropolitan Opera pretending that they are grandes dames, and an oil of the financial district as seen from a Brooklyn wharf. This collection of Samuel

Levy's, the Borough President, is perhaps the best selection, since the choice was made by Harry W. Levy, one of the first to get up to Mrs. Force's headquarters at 10 Eighth Street for the picking.

Other officials complained that they had not found pictures to choose from. Such was the case of Chief John J. McElligott, commissioner of the Fire Department, whose office is still hung with action photographs of fires and spirited fire horses, with not a portrait or still life to be seen. The ante-room of the offices of William Fellowes Morgan, Jr., in charge of the Department of Public Markets, is hung with about a dozen oils dealing with the city's market problem, the emphasis placed upon pushcarts and fishing boats. Ironically one of the best pushcart pictures was painted in an unlicensed section of Grand Street and the subject was a cart of illegal length.

A Get Together Exhibition

After a busy season of numerous one-man shows and selected group exhibitions, the Morton Gallery, New York, finishes its activities with a large and varied collection of works by its regular exhibitors as well as some newcomers, on view until June 15. Among those whose names have been most frequently connected with the Morton Gallery are Bertha Herbert Potter, Eugene Fitch, Josef Lenhard, Harwood Steiger, W. Fisher and Rebecca Mahler. The other exhibitors include E. Dorey, Victor C. Anderson, Dorothea Phillips, Ethel Hyder, Bernice Brooks, Nanette Calder, A. E. Rigden, Augusta Sittig, Alice McCord, Anna Steele Marsh, Frank Wallace, H. D. Ides, Kenneth Thompson, Mary Tyson, Arthur Ruddy, and George Good.



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Art of South Starts on Its Annual Circuit



*"Blanks," by Carl Wolfe.
Parthenon Medal of the Southern States Art League.*

The 13th annual circuit exhibition of the Southern States Art League is making its first stop at Columbus, Miss., in the galleries of the Mississippi State College for Women. This year's selection was made from the exhibition held at the Nashville Parthenon in conjunction with the league's 15th annual meeting, by a jury composed of Ellsworth Woodward, president, F. A. Whiting and James Chillman, Jr.

Eight of the selections won distinction at the Nashville exhibition. Karl Wolfe of Jackson, Miss., was granted the Parthenon medal given by the Nashville Museum of Art for a small wood sculpture and the painting, "Blanks," reproduced above, representing a group in church. The artist has received league awards for three consecutive years.

"During the Drought" by Nora Houston of Richmond, Va., which was given honorable mention for landscape in the fifteenth annual joins the circuit exhibition along with "The

Elevated" by Jean-Eleanor Peacock also of Richmond, cited for honors in composition.

Another honorable mention in the landscape class was "Gatlinburg," by Clarence Alfred Stagg, a veteran exhibitor. Work by several new members of the Southern States Art League is among the selections for the exhibition. Also appearing in the circuit show will be Richard B. Coe's "Portrait of My Brother," which received honorable mention; Charles Sneed Williams' "My Friend Cowling," honorable mention, Emily Rutland's "Domineering," honorable mention for the best drawing; Lalla Walker Lewis' "Up the Levee," honorable mention for block prints.

Besides the works honored by the jury, the exhibition includes notable exhibits by Ernest Harrison Barnes, E. G. Eisenlohr, Carrie L. Hill, E. Sophonisba Hergesheimer, William P. Silva, Lila M. Cabaniss, Marcia S. Hite, Lamar Dodd, John Taylor Arms, Elizabeth White, Ellsworth Woodward and many others.

Not So Bad

In the American Art Annual just issued, F. A. Whiting, Jr., analyzes the art sales for 1934. "How much money was paid for works of art in 1934?" he asks. "One estimate for the year's art turnover mentions the figure \$126,000,000 as one reasonable. . . . Auction sales for the year brought a total of \$817,848, which leaves the surprisingly large figure of \$125,182,152 as the possible total for private sales. If by any chance this amount were evenly distributed among the dealers and among the artists some of the art world's economic difficulties would be lessened if not cured.

"The art trade is still talking and feeling poor and neglected. The memory of 1928, a billion dollar year, is still too lustrous and too near to allow 1934 to take on very magnificent proportions in their eyes. But despite the mournful looks and the wringing of hands, the art trade had in 1934 the best year in five, and at times the cloud lifts and an optimistic word is let slip. But that section of the art trade which deals in the work of living artists, art, that is, of comparatively unestablished value in terms of dollars, had good reason to feel depressed. And so have the living

artists. It has proved nearly impossible to adjust prices to the timidity of the present-day pocket book. The work of living artists is necessarily a gamble in the minds of most collectors; fingers burnt along Wall Street are not likely to be present along 57th Street—unless there is a chance to get a Rembrandt at a bargain price."

A Husband-and-Wife Show

A joint exhibition by Paul Wescott, young American painter, and his wife, Alison Farmer, is being held at the Everhart Museum, Scranton, Pa., through June 10. Wescott, who is represented by 21 paintings, was awarded a Cresson scholarship in 1930 at the Pennsylvania Academy of the Fine Arts, and honorable mention at the Philadelphia Sketch Club for 1934 and 1935. This year he was given the first prize at the Chester County Art Association. He is an instructor at the Hill School for Boys in Pottstown, Pa.

Mrs. Wescott contributes 30 brush and ink drawings and pastels to this husband-and-wife exhibition. Besides studying at the Art Students League in New York and with Cecilia Beaux, she was awarded a Cresson scholarship in 1932, and since then has been exhibiting in group shows.

Nationalism Wins

All other plans for settling the difficulties growing out of the bequest of the late Vaso L. Chucovich to the city of Denver for a memorial to the late Mayor Robert W. Speer having failed, the executors of the estate followed public opinion and invited Arnold Ronnebeck, Colorado sculptor, to submit a design for the \$100,000 fountain. The design has met with the approval of the executors of the Chucovich estate, and now will be submitted to the Denver Art Commission. Should Mr. Ronnebeck's design, for some reason or other, fail to win final approval, some other American artist will be asked to undertake the work—but it will be done by an American.

Readers of *THE ART DIGEST* will recall that in 1934 at a meeting of the executors, the art commission, Mrs. Speer and various city officials, Ivan Mestrovic, renowned Yugoslavian sculptor and a countryman of Mr. Chucovich, was unanimously selected to execute the memorial to Denver's famous mayor. Immediately the press raised a strenuous opposition to giving the commission to a foreign artist who knew nothing about life in America's Rocky Mountain section. The controversy grew so intense, state the executors, "that, for the sake of harmony and peace, and our own feeling of love and admiration for things American, our adopted country, we thought it expedient to withdraw Mr. Mestrovic and his design."

The executors, Peter A. Jovanovich and John S. Chucovich, point out that the fountain was a gift to the city of Denver in memory of "its foremost mayor, and the purpose of a gift is to give pleasure, and not create bitterness." Then they give the reasons for the selection of Mr. Ronnebeck: "We realize that Mr. Ronnebeck has lived in the west long enough to know the country and that he can put into the design the real spirit of Mayor Robert Speer."

Borgord Remembers Singer

The Washington County Museum of Fine Arts, Hagerstown, Md., receives a trust fund of \$15,000, a selected number of paintings and an interest in the residuary estate of Martin Borgord, who died in California on March 25. The bequest is given "in appreciation of the sterling friendship of William H. Singer, Jr., and his wife, Anna B. Singer, founders of the museum." Mr. and Mrs. Singer, who are residents of Olden, Nordfjord, Norway, are bequeathed jointly \$3,000, the testator's art collection and personal effects and interests in the residuary estate. Mrs. Singer also receives Mr. Borgord's house at Givernay, France.

In his will Mr. Borgord expressed the wish that Mr. and Mrs. Singer select a number of paintings to be presented to museums and friends, and to destroy "any of my art productions which they consider unworthy of being preserved." Among the other bequests is a legacy to the Salmagundi Club, to be added to its "Artist Fund." Gutzon Borglum and his wife receive jointly \$500.

Two Theobalds Hold Show

An exhibition of decorative panels by Ethel Sturtevant Theobald and paintings by Samuel Theobald, Jr., are on exhibition at the studio of Ethel A. Reeve, at 10 East 53rd Street, N. Y., until June 8. In addition to the paintings, Miss Reeve, who is the retiring president of the Decorators Club, is showing antique and modern furniture assembled to stress the harmonious possibilities of works of art in various media with furnishings by master craftsmen.

Among the Print Makers, Old and Modern

His Wish Fulfilled

A new gallery maintaining a permanent exhibition of the work of Kahil Gibran, Syrian painter and poet who lived in New York for 20 years, has opened under the name of the Gibran Gallery in the mezzanine of the Grand Hotel, 31st and Broadway, New York. The Metropolitan Museum possesses five examples of Gibran's work, a pencil drawing of Albert P. Ryder, one of John Masefield, a small pencil study, a wash drawing of the poet's mother and another, a drawing called "I Have Come Down the Ages." His work is also represented in the Brooklyn and Newark Museums.

Made up of about 50 examples of Gibran's art, the present show also includes wood carvings and manuscripts from "The Prophet," Gibran's best known English volume. With the exception of eight or ten pieces none of the pictures are for sale. From time to time selections from the collection of 150 items will be placed on view. The gallery answers the poet's request that: "If I should die tonight remember that one of the dearest dreams of my heart is this dream—that sometime, somewhere a body of my work, perhaps 50 or 75 paintings, shall be hung together in a gallery in a large city, where people may see them, and perhaps love them."

Explaining by Doing

Actual demonstrations of the making of a work of art, according to Norman Kent, art director of William Smith College, which is the women's department of Hobart College at Geneva, N. Y., is of greater interest to a community than formal lectures. His program, devised to stimulate interest in art and art personalities, calls for demonstration and interpretation of the processes employed in various media. These informal presentations are open to the public under the auspices of the New Art Association. Exhibitions will display the activity of American artists in oil, water color, drawing and printmaking.

Thus far the program has included a demonstration of charcoal drawing by Walter King Stone, Professor of Fine Arts in the College of Architecture at Cornell University. The first exhibition was a display of twenty-five wood engravings and three copper-line engravings done in Renaissance technique by Thomas W. Nason. The making of stained glass windows, pottery, sculpture and painting will also be explained.

Hopson, Old-Time Engraver

William Fowler Hopson, last of the Connecticut school of hand engravers, died at his home in New Haven, aged 85. Best known for his series of 2,500 blocks engraved for an edition of Webster's Unabridged Dictionary, Hopson devoted his latter years to the designing of book-plates, recognizing that the advent of half-tone engraving marked the end of the commercial woodcut.

Following no specific tradition or school, Hopson's bookplates, says the New York Times, were "all designed to express the personality of their owner." He executed more than 200 of them. Some of them are on permanent exhibition at the New York Public Library. Hopson also wrote reviews and articles on engraving.

"European Scene" Scarce at Print Show



"Valley of the Savery, Wyoming," by John Taylor Arms. Charles M. Lea Prize.

"Strange how the European scene, so long the favorite of artists, is departing from exhibitions of every sort in this country," C. H. Bonte writes in the Philadelphia Inquirer. The 12th annual showing of etchings by living Americans at the Philadelphia Print Club until June 8 proves a case in point. "Among the 100 instances by 69 creators, those inspired by foreign prospects or classical legends might be placed upon the sides of the pentagon."

John Taylor Arms won the Charles M. Lea award with "Valley of the Savery," reproduced above, which Dorothy Grafty of the Philadelphia Record says "places a premium on exquisite craftsmanship. Tackling the difficult problem of vast Western space dimensions, it produces a flowing pattern with incidental details." Miss Grafty terms this etching "a triumph in technique. Curiously, however, despite its fine craftsmanship, it misses a basic sense of bigness."

Miss Grafty comments on two of the prints accorded honorable mention.—Isabel Lazarus Miller's "Rittenhouse Mart" is "cleverly patterned," while Paul Cadmus' "Stuart's" is an extension of his style which "owes much to the social satire and comedy of manners perpetrated by Old Masters with emphasis upon the Dutch." Mr. Bonte describes the third honorable mention, Dorothy Morrison's "Summer," as "a glance through the door of an old barn, toward a pattern of wagon wheels. It has a completely American flavor."

"Taken by and large, the etching show is more varied this year than for some time," is Miss Grafty's verdict. Comparatively untried subject material and new approaches to the more usual themes render this an exhibition of unusual interest.

Other print makers who survived the elimination from 91 entrants submitting 169 prints to 69 represented by 100 were: Eleanor B. Acker, James E. Allen, C. W. Anderson, Richard E. Bishop, Thomas G. Blakeman, Arthur Block, Jr., Syd Brown, Florence V. Cannon, Charles M. Capps, Roland Clark, J. E. Costigan, A. Mark Datz, Donald De Lue, H. L. Doolittle, Stella Drabkin, Charlotte Field, James H. Fincken, Walter K. Frame, Isaac Friedlander, William Galloway, Emil Ganso, Gordon Grant, Thomas Handforth, Arthur W. Heintzelman, Leslie Henderson, William Heas-

lip, Polly Knipp Hill, Alfred Hutty, Cynthia Iliff, Elsie H. Irwin, Donald M. Kirkpatrick, Jacob Landau, Armin Landeck, Martin Lewis, Margaret Lowengrund Lilly, Blanche McVeigh, Margaret Manuel, Frank A. Nankivell, Marian O'Harrow, Roselle H. Osk, Gerry Peirce, Eleanor S. Perot, Hartwell Wyse Priest, Anthony Pugliese, Grant Reynard, Ernest D. Roth, I. C. Sease, Horace Sheble, Wilson Silsby, Andre Smith, Paul H. Smith, Wuanita Smith, S. Gordon Smyth, Y. E. Soderberg, Alex R. Stavenitz, Alza Stratton, Ivan Summers, Walter Tittle, H. Emerson Tuttle, Elizabeth O'Neill Verner, Levon West, Zona Lorraine Wheeler, Florence Standish Whiting, R. W. Woiceske, and C. Jac Young.

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Among The Print Makers, Old and Modern

Puzzle of "The Sea Monster" Still Puzzles



"The Sea Monster," by Albrecht Dürer (1471-1528).

Dürer's humanistic interest in romance and legend is well illustrated by "The Sea Monster," one of eleven engravings by the great German recently given to the Cleveland Museum by Leonard C. Hanna, Jr. It is known that Dürer's trip down the Rhine about 1496 furnished him with scenery such as is reflected in this print, but the main theme of "The Sea Monster" continues to puzzle scholars, some claiming that it interprets Neptune and Amymone, others that it represents the story of Perimele and Achelous. Henry Sayles Francis, the museum's curator of paintings, offers the explanation that stories concerning seamen who abducted women were current at the time, especially along the eastern coast of the Adriatic, and that it is possible Dürer heard these legends during a stay in Venice and later incorporated one of them in "The Sea Monster." Although undated, the year 1501 has been suggested.

By way of introducing the Hanna gift, Mr. Francis notes that "Dürer's reputation as an outstanding engraver is well substantiated by recorded events. For example, in 1506, the year of Andrea Mantegna's death, the great Italian painter summoned Dürer to his bedside 'that he might fortify his (Albrecht's) facility and certainty of hand with scientific

knowledge and principles.' Though Dürer had prepared himself to go to Mantua, he was not able to reach there before Mantegna died; but the fact that Mantegna was filled with admiration for Dürer's artistic capacities is significant in that it shows the importance attached to Dürer's ability by the artists of the time. Mantegna, conscious of his own great fund of classical knowledge, and acquainted, as well, with Dürer's technical precocity was led to regret that 'Albrecht's facility in drawing had not been granted to him nor his learning to Albrecht.'

"The tributes of unbounded praise accorded to Dürer at the time of his death by Luther, Erasmus, Melanchthon, and Pirkheimer give him an honored place granted to few of his contemporaries. The friendship with these leaders alone would have placed him in the center of concurrent humanist and religious thought, Reflections of the ideas communicated to him by such great scholars contributed largely to the thoughtful, imaginative, and varied quality of his work. But the technical skill so admired by Giovanni Bellini and by Mantegna added the feature which finally placed him in a supreme position."

Of the other ten Hanna gifts, "The Offer of Love," dated by Dodgson about 1496, is a

A Graphic Contest

Illustrators of books are given almost unlimited scope in the second competition conducted by the Limited Editions Club for layouts and illustrations for literary masterpieces. All artists, anywhere, are invited to submit as many sets as they wish, using wood cuts, steel engravings, lithographs, water colors, oil paintings or drawings for reproduction by the photo-engraving process. The competition closes March 15, 1936.

The Limited Editions Club, a group of fifteen hundred bibliophiles organized to further fine printing, will award \$7,000 in prizes through a jury: Carl Purington Rollins, printer to Yale University; Thomas Craven, art critic; George Macy, director of the club. The first award will be \$2,500; second, \$1,500; third, fourth and fifth, \$1,000 each, the club reserving the right to reproduce the illustrations in book form. Further offers for publication rights may be made to competitors who do not receive cash prizes.

With each set of illustrations the artist must submit a page layout to show his projected relationship of the drawings to type pages. While the jury prefers that all the illustrations be in finished form, some may be indicated by sketches. The Limited Editions Club suggests 25 titles of books desired in illustrated form, but artists need not limit themselves to the list. Competitors are asked to inform the club of their intention to submit material. To avoid too great concentration upon any one title the club will divulge the number of registrations for that work, but the names of the competitors will remain confidential.

Details of the competition and the suggested titles of books may be obtained from George Macy, Limited Editions Club, 551 Fifth Ave., New York.

bit of contemporary comment upon the mercenary practices of the time, showing a young woman and an old man in "a familiar study of sensuality and avarice." Another early example is "The Penance of St. John Chrysostom." In the background the saint is seen carrying out his vow by walking on his hands and knees, because he had wronged an emperor's daughter. In "The Dream" there seems to be, writes Mr. Francis, "a clear reflection of an Italian connection: first, because it has been suggested that the male figure represents Dürer's life-long friend, Pirkheimer, who was then at Pavia carrying out his studies at the University; secondly, because the idealized figure of the woman is an imitation of the Italianate antique."

"The Lady Riding and the Landsknecht," "Justice" and "St. George, Standing" were done late in Dürer's career when he was enjoying the patronage of the Emperor Maximilian. "The Virgin Seated on a Grassy Bank," "Virgin Seated by a Wall" and "The Virgin with a Starry Crown" are devoted to religious subjects and show high technical ability, especially in the development of the drapery forms. "St. Jerome in His Study" represents the very zenith of Dürer's attainments. "The loving care," says Mr. Francis, "lavished upon details of furniture, accessories like the hourglass, letters and cushions, and, above all, the roundels of glass through which the sunlight plays into the room, defy any description."

The News of Books on Art

Leonardo

Outstanding in the realm of art books is the "Catalogue of the Drawings of Leonardo da Vinci in the Collection of His Majesty, the King, at Windsor Castle" by Kenneth Clark, director of the National Gallery, London, and surveyor of the King's Pictures, (New York, The Macmillan Co., 2 volumes, \$25).

Since the Windsor Castle collection embraces "almost as many Leonardo drawings as are known in the world outside the Royal Collection," the scholarly study of these papers is a significant addition to the literature on da Vinci. The appearance of the work, two volumes, medium quarto, bound in red and beautifully printed, matches the dignity of the subject matter. If the volume of reproductions is of first interest to the reader, his pleasure will be sustained by Mr. Clark's admirably prepared text. For the quibbling of authorities is never more important than the innate worth of the data and its humanistic presentation.

Tracing the migration of the sketches from the bottega of Leonardo through divers channels to their present home in Windsor Castle, Mr. Clark has supplied all available information. More than 600 drawings are to be found in the collection. Authenticity was the author's first concern, then an assignment of the sketches to their use and intention, and, finally, a chronological arrangement which throws light upon Leonardo's evolution as an artist.

Making full use of the findings of da Vinci scholars, Mr. Clark adds materially to the body of knowledge of the great Florentine.

Each drawing is catalogued by number, described as to size, watermark of paper, medium employed, and accompanied by a full description of the contents of the plate, a transcription of Leonardo's notations (often irrelevant to the sketch), and related to the artist's future use of the study; together with evaluations by other authorities and translations of the notes which have not been printed previously.

Subjects in the sketch book range from technical diagrams on hydraulics and machinery, optics and perspective, to the artist's notations in portraiture, caricature, flower study, human anatomy, horse studies and cartoons for his well-known compositions. The publication of this material adds, if possible, more luster to Leonardo's preeminent position as a man of universal interests and versatility beyond his purely artistic achievements.

On the basis of his analysis of the drawings, Mr. Clark has evolved a chronology of Leonardo's media and styles, from the dated sketches or cartoons for recorded commissions, which is itself a great contribution. The author concludes his catalogue by saying that "when all his vast legacy to mankind has been examined and re-examined, Leonardo remains incomprehensible."

Big Enrollment for Browne

Registry of students for the 18th year of the Browne Art Class indicates that the season opening July 1 will be the largest in the history of the school. Almost every state is represented, five students from Austin, Texas, being the largest representation from a single city. The indoor studio in Provincetown is unusual in that the whole side wall is removable. Afternoon classes are held afield.

Cape Cod has everything desired by summer

The Moderns

Viewing modern art not as "a tendency, but something that has happened," T. W. Earp, in "The Modern Movement in Painting," presents "a geography. . . to plot the ground, show the reason for its peaks and depressions," discern "how far it has set its mold on thought" and otherwise describe the "cooling and solidifying of the aesthetic nebula." (New York, Studio Publications, Inc.; paper, \$3.50, boards, \$4.50).

Color plates to the number of 16 signalize the important artists influential in shaping modern painting. Cézanne, whose astigmatic vision opened up a new pictorial world, is credited with reacting more against the academy than the immediate group of Impressionists,—Manet, Degas, Renoir and Monet. Six chapters trace the course of painting from the historic Salon des Refusés, in which Manet was a commanding figure though his canvases bore no traces of what is now termed Impressionism.

Times were auspicious for picture makers. At least the popularly discounted paintings held more zest than the tiresome exercises in chiaroscuro and idealism of the established academicians. Perhaps the sensational element bore more influence than the aesthetic in attracting public attention to new methods of seeing and of painting. Paris, at any rate, afforded a background for new developments.

Mr. Earp characterizes the important achievements and prophetic doctrines of the Post-Impressionists; treats of the transition from Fauve to Cubist art accomplished by the kaleidoscopic Picasso, on whom he writes an extended essay; discusses Futurism, and summarizes the movement under the topics "Freedom of Design" and "Revaluation of Values."

Of primary importance to the layman is the fact that "modern" painters have shared with the public the trick of seeing "with artist's vision". By launching into a realm where the painter creates but does not copy beauty, he has transferred art from a passive to an active status. Aside from technical developments such as Seurat's "pointillisme," the modern painters have infused into the stream of inspiration of their predecessors two fresh currents—the Japanese print and Negro sculpture.

While they scorned the abuses of former styles of expression, "yet this intensive reevaluation of the past has brought with it the excitement of discovery and an impulse of new vitality. . . . The tokens of a return to imagination and the picturesque are yet another manifestation of art as Proteus-Apollo, seeking, since the modern liberation, a still wider expression." Modern painting, "remaining independent in its own political activity, is yet a reading of life, and brings to life its gift of tonic beauty that is an abiding fortification against despair."

art students—sand dunes, hills, salt marshes, open ocean, tidal creeks, docks, picturesque town life and rare characters salty with the romance of the sea, cranberry pickers, Portuguese and Indians. George Elmer Browne, the director of the school, has had remarkable success in teaching, both in his Cape Cod classes and in his European tours. France as well as America has honored him signally. Recently he was elected president of the Salamagundi Club.

Great Calendar

[Concluded from page 2]

Galleries—To June 11: Contemporary drawings. To June 18: Work by seven Philadelphians. June 4-30: Architectural and interior design by Phil Ragan. **Gimbel Galleries**—To June 9: Oils by Gordon Samstag; photographs by William Rittage; semi-permanent exhibition by Philadelphia artists. **Print Club**—To June 8: 12th annual exhibition of living American etchers.

PITTSBURGH, PA.
Carnegie Institute—To June 15: Etchings by Augustus John. June 6-July 31: Work by Pittsburgh artists.

PROVIDENCE, R. I.
Museum of Rhode Island School of Design—To June 16: 56th student exhibition.
MEMPHIS, TENN.
Brooks Memorial Art Gallery—To June 30: Circuit exhibition of Southern States Art League.

DALLAS, TEXAS
Dallas Museum of Fine Arts—To Sept. 10: Annual exhibition of work by Dallas artists; Joel T. Howard loan collection.

FORT WORTH, TEXAS
Fort Worth Museum of Art—To June 23: 25th annual exhibition of Texas artists.

HOUSTON, TEXAS
Herzog Galleries—To June 15: European etchings; 18th century brocades.

SAN ANTONIO, TEXAS
Witte Memorial Museum—June 8-23: Paintings by Lucy Locke. June 23-July 2: Modern photography (A. F. A.).

MADISON, WIS.
University of Wisconsin—To June 8: 7th annual student art exhibition. June 8-July 7: Wisconsin painters and sculptors rotary exhibition.

SEATTLE, WASH.
Seattle Art Museum—June 5-July 6: Progressive Painters of Southern California; prints by Charles Heaney; "Iowa Speaks," (A. F. A.).

MILWAUKEE, WIS.
Milwaukee Art Institute—June: International water color show; color block prints by Ernest Watson. **Layton Art Gallery**—Summer: Annual exhibition of work by students of the Layton School of Art.

OSHKOSH, WIS.
Oshkosh Public Museum—June: Civil war exhibit.

At the elbow of LEONARDO

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IF you could choose of all the artists of all time, one to take into your daily life and make his art a part of it . . .

IF you could choose **LEONARDO DA VINCI** . . . Leonardo is dead long since, but his essential genius, his art, his soul is kept for us, imprisoned for ever in his drawings. In Leonardo's studies and drawings you can see Art in the crucible, beauty in the making.

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Leonardo Da Vinci
AT WINDSOR CASTLE
by Kenneth Clark

In two sumptuous volumes, one of which contains reproductions of more than six hundred drawings; the other gives descriptions of all the drawings, together with hitherto unpublished notes by Leonardo, as well as an historical account of the collection.

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Walter Griffin, American Artist, Dies at 74

Walter Griffin, who borrowed the warmth of tapestry colors and the scintillation of jewels to develop an individual style in painting, died at his home in Stroudwater, Me., on May 18, aged 74. Most of his mature life was spent in Europe though he received his early training at the Boston Museum of Fine Arts and the Art Students League in New York. He made occasional visits to the United States and served as instructor and a director of the School of the Art Society in Hartford, Conn.

Living principally in the village of Contes near Nice, France, "absorbed in his work, creating, drawing from the very atmosphere about him ideas of line, color as well as composition," the magazine *Sun Up* wrote in 1928, Griffin "is able to paint with such vigor and vitality that his pictures raise new standards in the minds of those who see them."

"To get my effects on the canvas," Griffin once explained, "I resort to the palette knife or fingers aside from my brush. I stand far away from the canvas to study effect before placing each color. Sunshine is a most important factor." At close range a Griffin canvas is a hopeless blur of incoherent color, but at proper distance the values snap into place, creating a magic effect of form and atmosphere.

Griffin's knowledge of the chemistry of color has given his work a permanent quality. All his effects were studiously achieved, long periods of work being devoted to each subject. A survey of his paintings shows the development of a highly individual style, progressing from his academic training and his studies with Jean Paul Laurens and R. Collin in Paris.

"His later canvases show his sculptural training in their apparently rough-hewn strength," the Portland *Sunday Telegram* states. "Yet they have simplicity of design, rhythm and poetry, restraint and romanticism, a fine subtle feeling for nature, warmth, color, richness of tone perfection of drawing, power to convey atmosphere. A great French critic said of Griffin's work, 'It is the manly quality that the artist shows in his work that entitles him to the high place he has achieved in modern art. His work has a virile quality that has attracted attention everywhere, while the term, "Griffin trees," has become well known."

In 1915 Griffin was awarded the medal of honor at the San Francisco Exposition and in



Walter Griffin.

1924 he received the Jennie Sisson gold medal at the Pennsylvania Academy of the Fine Arts. Griffin's work has been acquired by many prominent collectors. His canvases hang in the Sweat Memorial Museum in Portland, the Memorial Art Gallery, Rochester, The Albright Art Gallery, Buffalo, the Library-Museum, Hopewell, N. J., the Brooklyn Museum, the Luxembourg in Paris and the Imperial Art Museum in Tokio.

Summer, Art Students' League

The 1935 summer session of the Art Students League will open June 3 and continue until August 30 at 215 West 57th Street, New York. George B. Bridgman will teach anatomy in both the morning and afternoon classes, and Robert Brackman will have a morning class in portrait and still life. Other morning classes will be conducted by Morris Kantor, Reginald Marsh and Harry Sternberg, while Stuart Eldredge will teach antique and life drawing in the afternoon.

There will also be a studio class without instruction every afternoon.

Classified Advertisements

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word. Copy must be type-written or printed clearly. Address: THE ART DIGEST, 116 East 59th Street, New York City.

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A Review of the Field in Art Education

Harmon Foundation Spreads Public Appreciation of Negro Art



Children's Class, Harlem Art Workshop, Susie McIver, Instructor.



"Picking Beans." A Water Color by Malvin Gray Johnson.

More to acquaint the public with the artistic output of the Negro race than to make a philanthropic gesture, the Harmon Foundation has been carrying on a program during the last decade by means of teaching centers and exhibitions. The ten years have shown an increased appreciation for Negro artistry and a greater participation on the part of both children and adults.

"Unmistakable evidence of rapidly and soundly growing pride of background with its history of work and suffering," the Harmon Foundation reports, is "more clearly mirrored each year in the work of Negro artists. There is more positive racial consciousness, sensitive to an inheritance of physical strength, a sense of rhythm, optimism and humor, simplicity and aplomb, appreciation of the dignity of honest labor. From a fear of being segregated also in his art expression, the Negro artist is rapidly

becoming aware that from his African ancestry he has derived deeply rooted capacities and instincts that are capable of being translated into vital art forms. He sees that America respects achievements."

Each year the Foundation has circuited exhibitions which have substantiated the race's claim to superior attainments in the arts. Of equal importance to the movement is the growing interest in art workshops for children and adults, many of whom have since made art a profession.

Three outstanding personalities have figured in the exhibitions. The late Malvin Gray Johnson whose death was considered by Howard Devree of *The New York Times* "a loss both to his race and to art," was a painter who, according to the *New York Post*, "set down with gayety, yet also with penetration, scenes of humble life." In sculpture Richmond

Barthé and Sargent Johnson have shown unusual prowess.

Centers of art instruction are located at Howard University, Washington, D. C.; at Richmond, Va.; Fisk University, Nashville, Tenn.; Langston University, Langston, Okla.; Atlanta, Ga.; and in New York City.

P. W. A. P. was an encouragement to Negro artists. Other agencies have cooperated with the Harmon Foundation in widening public knowledge of this most interesting art expression.

Annot School at Westport

The Annot Art School held an exhibition of student work arranged to reveal the development and progress made by each student during the year. With the closing of her New York school, Annot will conduct a summer school in Westport, Conn.

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A Review of the Field in Art Education

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Not Blindly

Harry Muir Kurtzworth, director of the Los Angeles Art Association, writing in the Los Angeles Saturday Night, takes a most optimistic view of the Government's efforts to assist the nation's artists through federal commissions. It is as if, states Mr. Kurtzworth, the old Public Works of Art Project were progressing from the amateur to the professional stage under the Painting and Sculpture Section of the Procurement Division of the Treasury Department, with more thought being given to what is to be said in paint, and who shall do the painting. He feels that the artists must be given intelligent co-operation in the form of specific themes. Mr. Kurtzworth:

Now that the Public Works of Art Project is progressing out of its amateur stage, and begins to take on the stature of an important National Art movement, it is interesting to see how the second phase of its activity aims to mobilize the ideals, traditions and ideas which must be the basis of our American art expression.

In the first phase of the P. W. A. P., artists were given canvas, a small sum of money and told to paint. The result was a number of interesting graphic "setting-up" exercises, most of which went to show how badly artists fare when they have neither ideas nor the co-operative guidance of patrons to use their technical training to advantage.

While the Los Angeles Art Association outlined a list of wall spaces available in civic buildings for decorations and the themes that might be used, nothing was done with the suggestion because at the time the P. W. A. P. believed that art is best created by giving artists an opportunity and then letting them "alone." Experience has proved that when an artist is let "alone" he reverts to the technical stunts he learned in school, and few live up to the opportunity offered.

Now considerable more thought is being given to what is to be said in paint, and who shall do the painting. Here is a list of the subjects to be used as suggestions for themes in decoration of United States Post Offices, as contained in the Bulletin of the Treasury Department's Section of Painting and Sculpture: Abstract Qualities—Speed, Security, Endurance, Courage, Honesty, Intelligence, Courtesy, Accuracy. American Post Office Episodes—Colonists' Mail from England; Lovelace's Post; William Penn's Postal System, Hamilton's Postal Acts, Lincoln Who Carried the Post Office in His Hat; Delivery Scenes, etc. All of which is interesting, intelligent co-operation, enabling the artist to do his best work. Themes and ideas for Department of Justice Buildings similarly are being prepared in order that the artists may not work blindly.

With an intelligent competitive system under the guidance of architects and leading artists, the cities of America now bid well to own works of art which should project American

ideals in an American way even better than Diego Rivera and the other Mexicans attempted to depict America from the standpoint of the Mexican Communist.

It is interesting to think of Los Angeles' progress in mural paintings, beginning with the Mexicans, through the P. W. A. P. and the wider interest engendered, up to the present, when it bids well to become one of the most significant and most enduring of our art expressions. With 847 churches and plenty of wall space in all of our other institutions, all that is needed is 847 modern de Medicis to say to our Michelangelos, "Here are our walls and our money. Show us and the world what you can do for posterity with American ideas."

Dynamic American ideas are just as difficult to obtain as funds for carrying them out. Either are practically useless without the other, no matter who the artist.

Archipenko's Western Classes

Alexander Archipenko will conduct classes in both painting and sculpture at the Chouinard School of Art, Los Angeles, returning to the west from New York because of the success of last summer's classes. While in Los Angeles, Archipenko will prepare for his next European exhibition.

A bronze figure by Archipenko, purchased by a group of Ukrainians in America at Chicago's Century of Progress Exposition, recently placed in the permanent collection of the National Museum in Lwow, Poland. From the same exhibition his bronze portrait of Menselberg, the Dutch conductor, was purchased for the museum at Kiev in the Ukraine. A twelfth monograph on Archipenko's work will soon be published in New York. The English text is by C. J. Bulliet, and the book will contain reproductions of one hundred heads. The eleventh monograph is now on the press in Poland.

Farnsworth to Conduct School

Jerry Farnsworth, recipient of the Thomas R. Proctor prize for the best portrait at the National Academy, is conducting a summer school of painting in conjunction with the Grand Central School of Art, at Wellfleet, Mass., June 15 to Sept. 15.

Instruction will include landscape, portraiture and still life, both in oil and water color, for beginning and advanced students. Individual criticisms will be given twice a week and the entire week's work will be reviewed before the group.

Wellfleet offers many attractions to the artist. The beautiful quality of the light itself, the picturesque character of Cape Cod landscape and architecture, offers a wealth of material which, together with the recreational facilities, has made this district an art center of considerable importance.

Edward C. Volkert Is Dead

Edward C. Volkert, who painted usually at Lyme, Conn., died in Cincinnati, his birthplace, on March 4 at the age of 63. After beginning her career by winning the Duveneck Scholarship in 1900, Mr. Volkert won many prizes and his landscapes with cattle are in the collection of many museums throughout the country.

THE ART DIGEST has become a directory for American art schools.

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A Review of the Field in Art Education

Not Mona Lisa?

For 400 years the woman with the enigmatic smile who posed for da Vinci's "Mona Lisa" has been falsely identified, according to Dr. Raymond S. Stites, professor of aesthetics at Antioch College, Yellow Springs, Ohio. Dr. Stites, as reported in the New York *Herald Tribune*, said that after 12 years of research into the life of da Vinci he had discovered that the woman was Isabella d'Este, the Marchioness of Mantua.

This contradicts reference books which have accepted a report by an Italian 16th century biographer, Giorgio Vasari, that the portrait was that of Mona Lisa, wife of Piero Francesco del Giocondo. Dr. Stites believes that Vasari obtained his information from a manuscript by an anonymous Florentine. Examination of this manuscript by the professor disclosed no mention of Mona Lisa, only a reference to a painting of her husband by da Vinci.

The first clue was gotten from the letters of da Vinci. Dr. Stites then found a profile of Isabella by the artist in the Imperial Museum at Vienna and another impressed in the painter's signet ring, which is in the royal archives of Mantua. Unsatisfied with the comparison of profiles with the original "Mona Lisa," although "striking similarities" had been found, Dr. Stites then identified a statue in Berlin by da Vinci as that of Isabella. The popularity of the "Mona Lisa," valued at about a million dollars, can be understood now, contends Dr. Stites, for it is the portrait of one of the noblest and most perfect women of the Renaissance.

The findings are also significant because they blast the theories of modern psychiatrists that da Vinci was afflicted with a form of insanity which prevented him from loving women. Dr. Stites obtained evidence during the research that the painter often had corresponded with Isabella and had been in love with Cecilia Gallerani, Countess Bergamo, but that she married another.

What's the Use?

Americans evidently are still inclined to prefer foreign paintings to the native product. Twenty-seven pictures were purchased from the 1934 Carnegie International—but only one was an American work.

An analysis of the purchases reveals that the English and Polish sections led the list in popularity, five paintings from each of these groups having been sold. The Italians follow closely with four sales. From the German and Spanish sections there were three apiece; from the Russian, French and Austrian two each.

Teaching Tempera

A return to the painting technique and craftsmanship of Titian, Rembrandt and Rubens is being fostered in the Cooper Union Art School, New York, where both the faculty and students are being instructed in the "lost art" of painting with egg tempera. The classes are being conducted by David Turnbull, who has just returned from Italy, where, under the tutelage of two pupils of Max Doerner of Munich, he studied in the Naples Museum and other Italian art galleries. Concerned entirely with the craftsmanship of painting, his classes devote no time to form or composition, only the process of the egg tempera technique. In contrast with direct oil painting, which fades in less than half a century, this process preserves the colors through hundreds of years.

Citing the darkened colors of Whistler as an example, Mr. Turnbull points out that the colors of the Van Eyck paintings, made in the 17th century, are still bright and fresh looking, while paintings done only 50 years ago are faded and dull. The egg tempera technique was abandoned by the art world in the 18th century.

"The weakness of American painting," asserted Mr. Turnbull, "is that the colors are put on in any way that happens to be the quickest. Speed is everywhere the aim, and art schools here and abroad have abandoned the teaching of egg tempera technique because it takes time and is difficult. I am not teaching the technique from the chemical or scientific angle. Formulas are easy to learn and hard to apply. Instead I let my students prepare their own canvas, mix their own emulsions and colors, and paint their own pictures. Canvases must be especially prepared for egg tempera work. A sizing and a plaster-like ground must be applied, and upon the preparation of this ground depends the kind of egg emulsion to be used and the results achieved. Powdered colors are then rubbed into one of these egg emulsions, of which there are many, and each one in turn achieves a different effect. Some produce opaque colors, others transparent colors.

"Paintings executed with egg tempera achieve longer life largely because of the way in which they dry. Direct oil painting dries by forming a skin which cuts off the air from the inner paint, whereas the egg tempera has the quality of hardening throughout without forming a skin. Once hardened, egg tempera forms an ideal background for glazing with oil or an oil emulsion, although the work can also be considered a finished painting without a glazing. If a glazing is to be added, the tempera must set for about six months."

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Designer Advice

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The National Alliance responds to numerous inquiries by stating that "the attributes of a successful industrial designer are adjudged to be four in number—first, an aptitude for design, an instinctive knowledge of how to improve appearance; second, ingenuity in methods of manufacturing that will reduce cost in production; third, a knowledge of the taste of purchasers and the ability to meet definite price requirements; fourth, the ability to express in written or spoken words the ideas conceived.

"The prospective industrial designer should understand that it is not difficult to improve the appearance of any specific manufactured product, but it is extremely difficult to improve appearances, reduce manufacturing costs, and meet prescribed price levels at the same time. In other words, the designer must know what appearances will sell in the ten cent store and what will meet all intermediate price levels to the top. This entails an instinctive knowledge of what the public finds desirable and what it will pay at any given season of the year. Lastly, the designer must have the ability to sell his ideas with words, be a good salesman, and be able to express himself efficiently in words written and spoken.

"Broadly, there are two ways in which a person with the above requirements can enter the industrial design field. He can associate himself as a paid helper with a successful industrial designer, or he can approach the manufacturer direct with proposals to improve his product. The first is the best procedure because it insures training under the eye of an experienced and competent designer, but as there are only a limited few who can afford a large group of helpers, the number of places of this kind for beginners are few. The majority enter the field the second way by direct contact with manufacturers. The procedure is to fix upon a product that is obviously ugly and unfit, re-design it, and offer the plan to the manufacturer by letter or by personal contact."

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Columbus' Annual

The Columbus Gallery of Fine Arts is displaying the 25th annual exhibition by members of the Columbus Art League, until June 2. This year's jury—Grant Wood, Francis Chapin and Alexander Costello—selected 88 works from 400 entries. "With the elimination of conservative and progressive extremes," the Columbus Dispatch says, "a uniform soundness is achieved."

Awards were as follows:

Oil Paintings—Landscape: First, Frederick Springer; second, Hoyt Leon Sherman. Portrait: First, Frederick Springer; second, Hoyt Leon Sherman. Figure composition: First, Alice Shille; second, Lucius Kutchin. Still life: First, Frederick Springer. Columbus scene: First, R. O. Chaydeayne.

Water colors—First, Lydia Reeder; second, Luella Buros; third, Harold A. Mitts; honorable mentions: Carolyn Bradley, Donald Torbert, Luella M. Sherrington.

Best picture of flowers—Harriet Dunn Campbell.

Sculpture—First, Erwin F. Frey; second, Byron F. Wenger.

Ceramics, Edward Orton awards—First, Paul Bogatay; second, Chester R. Nicodemus.

Pottery—First, Paul Bogatay; second, Edgar Littlefield.

Ceramic Design—First, Paul Bogatay; second, Edgar Littlefield.

"As a whole, the league exhibition presents a very 'selected' appearance, a quality average exceeding previous years and some distinguished individual paintings," according to the Dispatch.

Evidence that Columbus artists are "developing their own language" is discerned by the Columbus Citizen. "This is not a derivative show, it is not dominated by any one person or style. And, more than recent ones, it is an encouraging one for young artists."

Romano's Summer School

During July and August, Umberto Romano, instructor in advanced drawing and painting at the Worcester Art Museum School, will conduct his summer school in East Gloucester, his third season in that well known summer art colony on the North Shore of Massachusetts. Preeminently a figure and portrait painter, Mr. Romano will teach the conception of the figure as a rhythmic unit built upon designed anatomical form. In all his classes in portrait, landscape and still-life, he will stress plastic organization of line, color and form.

Mr. Romano, acclaimed as a Classical Modernist, has, since 1928, exhibited in many of the important national shows, being the recipient of many honors. Last winter he held one-man shows in the Worcester Art Museum and the Springfield Museum of Fine Arts, as well as in New York City and Boston.

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Pape's New Post

The Master Institute of United Arts, Roerich Museum, announces the appointment of Eric Pape, well known American artist, as instructor of painting in the morning and evening classes, starting Oct. 1. During the summer Mr. Pape will once more conduct his school at Newport, R. I., where his studio is situated among houses that date back to Colonial times, among them the mansion in which General Rochambeau lived and the house in which the English General Prescott quartered.

Newport was the sketching ground of such artists as Henri, Davies, LaFarge and Bellows. Here it was that Henry James and William James studied under William Morris Hunt in his first American studio. Although the very name "Newport" is closely associated with wealth, Mr. Pape points out that living expenses in the famous old city by the sea are less for the art student than in New York City.

Known as a summer resort ever since the days of the American Revolution, Newport is rich in historical lore. The pew of George Washington is still to be seen at old Trinity Church. The harbor is always filled with a mass of fishing boats, and in the distance loom many of the yachts which make up a galaxy of color not to be found in any other seaport along the Eastern coast. The surrounding country, with its brooks and open fields, also supplies fine painting materials.

Chicago Fellowships

The Chicago Art Institute School announces the awarding of four travelling fellowships. Edgar Ewing of Nebraska won the Edward L. Ryerson Fellowship of \$1,500 and will spend a year travelling through England, Holland, Belgium, France, Germany, Italy and Spain. The amount, which is derived from an endowment of \$50,000 bequeathed by the late Edward L. Ryerson, will be increased if the winner shows "commendable progress."

Sister Augusta, one of the Sisters of Charity of Cincinnati, won the James Nelson Raymond Foreign Travelling Fellowship. She plans to go abroad this fall, passing through England, and France, with a stop in Spain to study the art of El Greco. Eventually she will go to Italy to study the frescoes of the Italian masters, this being the medium to which she will devote herself. This fellowship was established by Anna Louise Raymond as a memorial to her husband.

Lowell Johnston of Detroit received the Anna Louise Raymond Fellowship. Mr. Johnston will devote much of his time to studying the work in the great museums in France, Spain and Italy. The Bryan Lathrop Fellowship of \$1,500, given by Mrs. Helen Aldis Lathrop in memory of her husband, went to Michael Ursulescu, a native of Roumania now residing in Detroit. He came to the Art Institute through a scholarship contest originated by the Scholastic Magazine. He expects to go to his native village or Echka, from where he will make excursions to such art centers such as Vienna, Budapest, Venice and Florence.

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At Saugatuck

One of the notable developments in the summer school field is the affiliation of the School of the Art Institute of Chicago with the Summer School of Painting at Saugatuck, Mich. The Art Institute of Chicago, in view of the success of other large schools in maintaining separate summer classes and in response to numerous requests from students who are interested largely in landscape and outdoor figure painting, has arranged for classes in these subjects as a regular part of the curriculum of the Summer School of Painting at Saugatuck.

Established 25 years ago under the auspices of the Art Institute Alumni Association, the Saugatuck school is situated on its own grounds between the old channel of the Kalamazoo River and Lake Michigan. Aside from the wealth of painting material, the swimming is excellent, and golf, riding, tennis and hiking share in popularity. The Ox Bow Inn and numerous cottages afford comfortable living accommodations.

The Saugatuck classes will be open from June 24 to August 31, and full Art Institute credits will be allowed for three, six and nine weeks' study. Frederick F. Fursman continues as director, and Mr. Rupprecht is associated with him as instructor. In addition, Francis Chapin will have classes in landscape painting and lithography, and Alvin Meyer will conduct classes in sculpture and ceramics. Both are distinguished leaders in their lines.

A Caravan of Art

A motor caravan of art, the second annual traveling show of 40 members of the Boston Art Club, will begin its tour of many of the prominent cities of New England on June 1, stopping first at the Providence Art Club, where the works will be on exhibition until June 13. Following the Providence showing, the caravan will be taken to the Concord Historical Society for 10 days, starting June 15; and then to the Fitchburg Art Center on July 1. Before the caravan started a send-off breakfast was served to the members in the clubhouse, with A. J. Philpott, president of the club, which is the oldest art club in the United States, presiding.

Mrs. Clyde Stafford of the Fenway Studios is chairman of the travelling exhibition. She is assisted by Margaret Fitzhugh Browne, as treasurer; Gladys Pitcher, as secretary; Philip Trueman Hicks, transportation; John Hilliard, hanging; Catherine Coyne, publicity; Lucia Buckle Hart, Carroll Bill, Sally Cross Bill, Mrs. Clarence Brier and Mary Evangeline Walker.

Grigorieff to Teach Here

Boris Grigorieff, professor of the Imperial Academy of Art in Petrograd (now Leningrad), Russia, will take up his duties as dean and director of the department of art at the Academy of Allied Arts, New York, immediately upon his arrival from Paris, not later than Oct. 15. Both morning and evening classes will receive instruction from Grigorieff as well as two afternoon and evening classes for amateurs. For professionals a special week-end class will be held Saturday and Sunday.

This painter, represented in many Russian museums as well as American and foreign galleries, has faith in the vital forces of the young American people and in their predestination in upbuilding the culture of the future. It is here in New York, the heart of artistic life in this country, that Grigorieff hopes to find his group of crusaders to follow him in his art principles, to which he has been unerringly faithful throughout his whole artistic career.

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AMERICAN ART AND THE WOMEN OF AMERICA

THE PROGRAM AT BRUSSELS

The full program for the Seventh International Congress for Art Education, Drawing and Art in Industry has just been received from Prof. Paul Montfort, general secretary of the Belgian Committee. The sessions, to be held at Brussels, will start Friday, Aug. 9. After the formal opening the delegation will visit the International Exposition. On Aug. 10 there will be a meeting of the four sections, (French, Flemish, English or German speaking). This will be followed by a tour of Brussels and its environs. On Sunday, Aug. 11, there will be an excursion to Antwerp, and on Monday the four sections will again meet and in the afternoon will visit the exposition of Belgian drawing. The final meeting will be on Tuesday, Aug. 13. On Wednesday there will be an excursion to Bruges and to the coast.

The topics to be discussed are:

1.—What is the relation between the general development of the intelligence of young students and the evolution of their aptitude for drawing? (a) How should the modern pedagogical ideas be adapted to the teaching of design (methods of centralization in the matter of observation; drawing; expression?) (b) Can creative ability in drawing be profoundly modified in the case of young students according to certain stages of their physiological development?

2.—How can the teaching of drawing attain, at the same time, educational, aesthetic and practical ends?

3.—Realizing the utilization, more and more widespread, of colors of a new make, what does the role of color become in the drawings of young pupils?

4.—What is the role of manual labor in its relation to teaching of drawing?

5.—(a) What is the influence of decorative contemporary art on the teaching of decorative composition? (The editor of this page is to discuss "Present Trends and Ideals in Art" in connection with this question). (b) How will we develop the taste for the beautiful considering the utilization in the clothes and in the decoration of the home of products furnished by industry?

6.—What is the role of a drawing teacher in the teaching of history of art?

7.—What is, in general teaching, the importance of the help brought to a course in mathematics through lessons in scientific and technical design?

8.—What is, in the different countries, the actual state of the professional formation and of the situation of the professors of drawing?

The sponsors of the International Art Congress in America are: American Federation of Arts, Federated Council on Art Education, Eastern Art Association, Western Arts Association, Pacific Arts Association, American Artists Professional League, Progressive Education Association, College Art Association, National Education Association.

The American Committee includes Prof. A. G. Pelikan of the Milwaukee Art Institute; Prof. Royal B. Farnum, Rhode Island School

of Design; George S. Dutch, J. C. Boudreau, Prof. George Cox, Huger Elliott, Raymond P. Ensign, M. Gearhart, Forest Grant, R. Ketcham, C. Valentine Kirby, Pedro J. Lemos, B. F. Mather, Felix Payant, B. J. Welling, Leon Winslow, Howard Thomas and Florence Topping Green.

An account of the correspondence the American Artists Professional League had with the Secretary of State was sent by Prof. A. G. Pelikan, who is the chairman of the American delegation, to the Belgian Ambassador with the request that he issue an official invitation to our government so that our delegates will have the same government recognition as delegates from the other countries. Mr. Pelikan said: "It seems we should be able to get quite a little done in laying the plans for future international art congresses and to see to it that our government takes a more active part, particularly with regard to the exhibiting of the work of our own artists and craftsmen."

AN EXHIBIT AND A REUNION

Miss Florence McClung, dean of art at Trinity University, Dallas, Texas, and an interested member of the American Artists Professional League, is having a solo show in Drane Hall, Waxahachie, from May 9 through June 8, during which time there will be a reunion of all the old students of the school, which is one of the oldest in Texas. The show is being sponsored by the School of Fine Arts of Trinity. While she was in Taos last summer, Miss McClung painted landscapes and scenes of Indian life. Other subjects include views in Gunnison Natural Forest, Glen Rose, Texas; Eureka Springs, Ark.; Garden of the Gods, Colorado Springs; autumn in Dallas and still life paintings of Indian pottery, baskets, Indian corn, copper pans, pitchers and bottles found in Taos homes.

Miss McClung said: "I am anxious to become more a part of the American Artists Professional League work. I am talking it up constantly among groups here and enjoy The Art Digest more than any art magazine."

The Artist Must Be Paid

Museums, colleges, in some cases dealers, and other institutions will be charged a rental fee of \$10 a month for the exhibition of works by American artists who are members of the American Society of Painters, Sculptors and Gravers. A 90 per cent vote passed this resolution, which threatens to establish a new relationship between artists and exhibitors. The announcement said:

"This action is the outcome of the difficulties the artists of this country have experienced in the last few years in deriving any adequate return from their work."

The museums which have exhibited works loaned by American artists include the Carnegie Institute of Pittsburgh, the Chicago Art Institute, the Corcoran Gallery in Washington, the Toledo Museum, the San Francisco Museum, the Detroit Art Museum and the Whitney Museum of American Art.

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

EUROPEAN CHAPTER

An exhibition of more than a hundred works of art by forty-three painter and sculptor members of the American Artists Professional League, and under the patronage of the American Ambassador, His Excellency Jesse Isidor Straus, and Mrs. Straus, of Monsieur Georges Huisman, Directeur Général des Beaux Arts, of the American Consul General and Mrs. Leo John Keena, and of the Very Reverend Dean and Mrs. Frederick Beekman, was opened April 25 in the New Picture Gallery of the Students and Artists Center, 261 Boulevard Raspail, Paris. This exhibition continued until May 25.

To all Americans residing in Europe, whether professional artists, art students or those interested in the development of American Art, a cordial invitation is extended to communicate with Mr. Leslie G. Caldwell, secretary of the European Chapter, 4 bis Cité du Retiro, Paris, France, regarding membership in the American Artists Professional League.

NEW JERSEY CHAPTER

At its annual meeting held last month, Mr. Haynesworth Baldrey, Stickle Pond Road, Newton, N. J., was elected state chairman, succeeding Mr. Harry Lewis Raul. The splendid organization of the League in New Jersey and its outstanding activities and growth in membership were effected under the leadership of Mr. Raul, whose work will long be remembered by the League because it set a really high standard of effectiveness. Mr. Baldrey was a logical choice for the New Jersey state chairmanship. He has been in charge of the educational work of the state chapter, and has been acting state chairman when Mr. Raul was absent. To an unusual degree, Mr. Baldrey wins the willing co-operation of his fellow workers. The National Executive Com-

mittee felicitates the members in New Jersey on their happy choice of the new state leader.



THE NEW LEAGUE SEAL

By recent action of the National Executive Committee the League slogan on our seal was changed to "For American Art." This is, in the opinion of its members, a truer expression of the essential spirit of the American Artists Professional League, which habitually places emphasis on service to our cause, American art,—which approach leads to unawareness of self and logically to the dropping of the first person singular pronoun in our slogan.

Our very sincere thanks are due to Mr. Edward B. Edwards, master designer, for making the necessary change on his original drawing. The new cuts are used in this issue for the first time.

LANTERN SLIDES, COMMENT AND BIOGRAPHICAL DATA

All professional members are reminded of the League Collection of Lantern Slides and relevant data that is being formed for use by lecturers on contemporary American art. This is in charge of Orlando Rouland, Chairman, National Lectures Committee, 130 West 57th Street, New York.

WANTED:

2 standard size stereopticon slides of a subject.

Original and two carbon copies of the artist's own statement of what he has tried to accomplish in that work of art. Photostats or clipping, in triplicate, of critical comment on it from the public press.

Original and two carbon copies of biographical sketch of the artist.

The League will have slides made from glazed photos, if sent instead, if \$1.00 per slide is remitted with the glazed photo of the work of art.

MEMBERSHIP AS A PRIZE

It is the custom of the president of the High Museum of Art, Atlanta, Ga., to give graduating pupils of the Museum School of Art a presentation gift at the commencement exercises. This year, a certificate of a year's membership in the American Artists Professional League was awarded to each of the graduates.

From Downtown to Uptown

The Eighth Street Gallery, New York, closing for the summer, announces that it will reopen in new quarters uptown about Oct. 1, under a new name.

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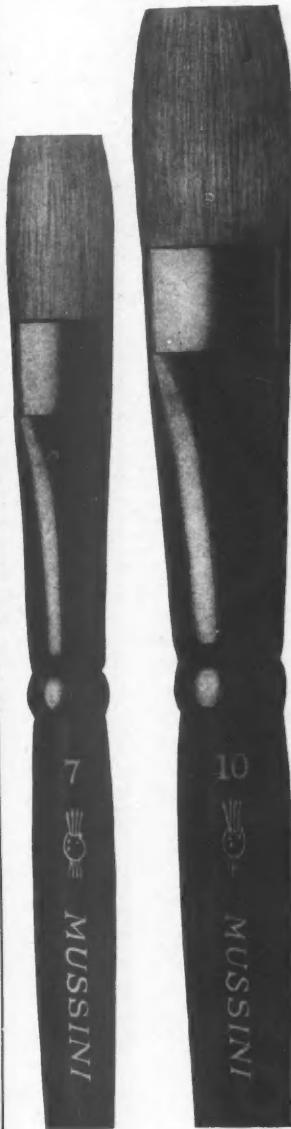


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